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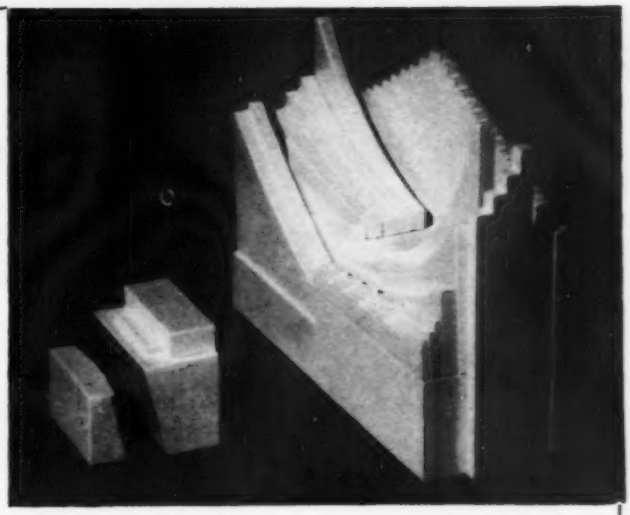

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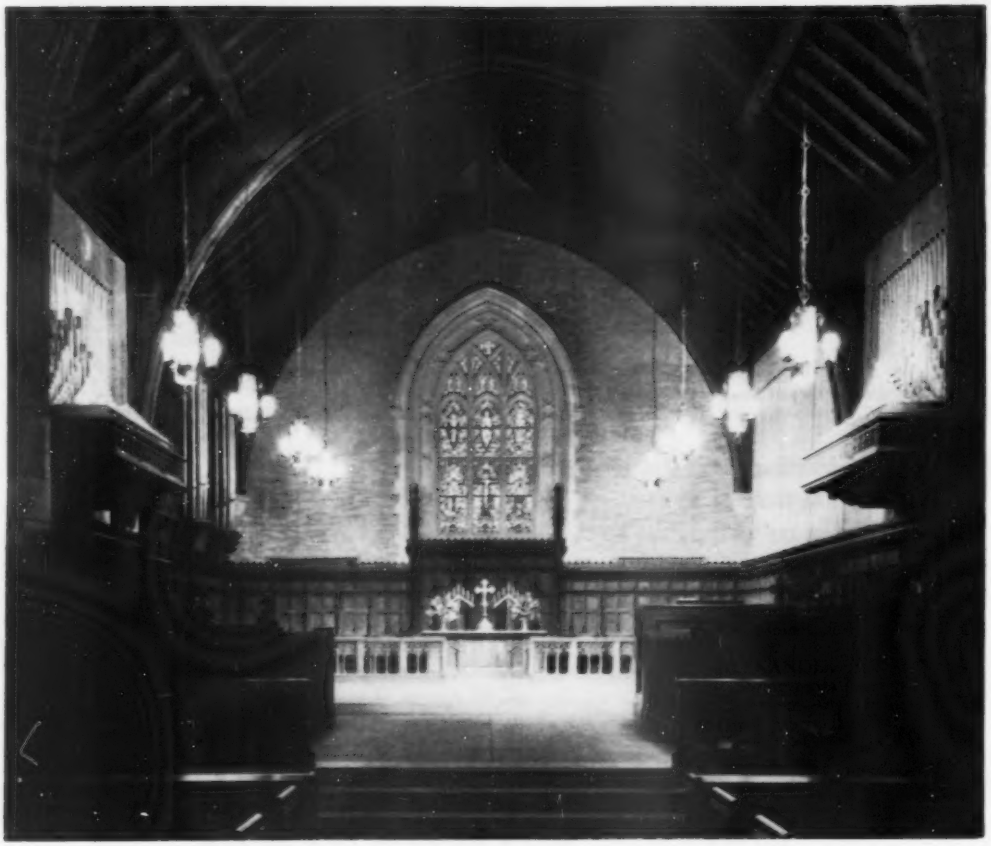

THE REFORMED CHURCH
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This view is of the newly enlarged chancel and sanctuary area, showing exposed pipework of two unenclosed divisions of the organ installed by the Schantz Organ Company, and discussed in the "Stoplists" columns of this issue.

The Historical Background of Church Music

Richard T. Gore

Richard T. Gore

Dr. Gore, Kettering Professor and Head of the Department of Music of the College of Wooster, Wooster, Ohio, was formerly organist of Cornell University, has held his present post since 1945. With B. A. and M. A. degrees from Columbia University, he holds a Ph. D. degree from the University of Rochester, and is a Fellow of the American Guild of Organists.

He has considerable published music to his credit, both organ and choral. In the College of Wooster Dr. Gore is conductor of the 100-voice college choir. He became widely known to many outside the music field in 1957 when he defeated Teddy Nadler on the TV program "The $64,000 Challenge."

TAO welcomes Dr. Gore to its ever-expanding list of contributors, who, themselves have achieved a place of eminence in the music world.

When Paul Henry Lang, wrote in an article called "Church Music—What's Left of It" in the **Saturday Review of Literature** for June 29, 1946, that with the nineteenth century, church music declined, but in the twentieth it reached its lowest ebb, he was accurately stating a fact without showing the reasons for the fact. The reasons are both musical and religious: on the one hand the growing audience for operas, concerts and recitals has created a greater challenge for composers and performers than the church has ever provided, and at the same time the church, both Catholic and Protestant, has lost interest in first-rate music and has seemed quite content with the efforts of the second- and third-rate men enrolled in her service.

A few hundred years ago the church was the greatest patron of the fine arts: today it passes them by, content to live on the glories of the past. Where is there a living church architecture, drama, literature, painting? Since Mozart, not a single first-rate composer has served any church, and the only music to sacred texts than can be called competent has been written by men who were primarily secular composers—Haydn, Beethoven, Mendelssohn, Brahms, Vaughan Williams, Walton, Honegger.

In Dr. Lang's view the lowest ebb in church music came in about the first quarter of the present century. In the past two decades there have been signs that we were climbing out of this low tide, but the evidences were sporadic only: by and large the state of music in most churches is still far from healthy. Let us briefly examine the factors which contribute to this illness.

First, the music used. Much of what passes for music in many churches would be funny if it were not so pathetic: it is of considerably lower musical value than the pulp ground by the juke boxes and Musak concerns. Bad music, like a poor short story, is at least interesting enough so that one listens to it in the hope that it may some time improve: but what we hear in churches is sometimes not music at all. It is like trying to make cereal out of paper bags or dried leaves: there is no nourishment.

What makes bad music bad and good music good is not, please, a matter of personal opinion. It is a matter of taste only if the taster has had some experience. The person who has never heard any church music except that of fourth-rate incompetents prefers it: **he is used to it.** But let him acquire a taste for real music by Byrd, Buxtehude, or Bach. He'll find nourishment he never dreamed of.

There are at least three reasons why certain choirmasters continue to use worthless music: not knowing the repertoire of real church music, they naively suppose that the feeble productions of Maunder and his imitators **are** church music just as the hideous frame buildings with the green windows **are** church architecture: secondly, they imagine that good music is too highbrow for their choirs or their congregations; thirdly, they wish to create no disturbance: everyone is used to Maunder and the line of least resistance is to continue using his alleged music.

And that leads to a word about ourselves, the choirmasters. In a lot of churches the music is entrusted to some devoted member who took some courses in music somewhere sometime and knows, at that, a good bit more about it than anyone else in the congregation. Moreover, he or she is willing to do the work for the pittance the church is willing or able to pay. It never seems to occur to these churches that higher wages might attract more competent musicians. I know a church that thinks nothing of spending $50,000 on redecoration, but pays its musicians at a rate lower than a hodcarrier.

Those willing slaves do their best, but their best is sometimes so poor that it would really be better to have silence than the sounds that come from the choir and the organ. And in many places where there is, wonder of wonders, a competent musician on the payroll, his efforts are subject to correction or rejection by the minister, the choir members, and the music committee, none of whom has had any training in music. It is only in very exceptional cases that the church members take an interest in improving the music and send their choirmaster for a re-

fresher course, for instance.

The most responsible persons in the problem are the clergy, for it is they who manage the churches. I do not wish to misjudge such a distinguished body of men and I am willing to admit that there are exceptions, but I venture to say that not one clergyman in ten knows enough about music to be entitled to an opinion about it, let alone to make musical decisions and judgments. It is ridiculous that these men should decide what music is to be used. It makes no more sense than if I should set out to design a cyclotron.

Yet I know of a church, where the minister comes into choir rehearsal and tells the organist not only what hymns will be sung, but what anthems. Some parsons even choose the organ pieces! As Bernard Shaw observed (in 1892): "It is not easy to see where the remedy is to come from so long as no musical qualification is expected from those who have the supreme control of a service that is half music . . . The artistic part of the service should be placed under the separate control of a capable artist."

The remedy for this situation is very simple: educate the clergy! But thus far very little has been done. Merely a couple of courses in the seminary are not enough. Either the pastor should be thoroughly trained in music, beginning at a very early age, or he should leave all musical matters, including hymns, in the charge of a competent musician.

One word about hymns. As most of us know, the weakest period in hymnology was the nineteenth century: yet 99 out of 100 hymns picked by the clergy are from this period. It is not that they dislike the productions of other periods: it is simply that they do not know them. The Presbyterian Hymnal is richly provided with hymns of all periods, but if we depended on the ministers' choices we should be singing only about 50 pieces, all from the nineteenth century; and what is true in the Presbyterian hymnal is also true in almost all other hymnals.

How important, in a church's musical life, are the views of the congregation? It is true that the bulk of a church's budget is contributed by the older people in the group, that these people therefore feel it their right to dictate, and that what they think they want is a set of ideas they have been nursing for fifty years or so. One can either take the attitude of a clergymen friend of mine, who says: "They pay our wages; let's give 'em what they want;" or we can work around them. One cannot appeal to their musical taste as a whole, that is, to their experience, because they haven't any. If they occasionally stray into a Community Concert, they are frankly bored until such pieces as "Songs my mother taught me" or "None but the lonely heart" are dished up as encores.

They are bounded by "The Warsaw Concerto" and "The Rosary" and no amount of Beethoven or Bach is going to change them a bit. But there is a way to get around these good folks: give them once in a while something that is good, but familiar, perhaps a piece from **Messiah** or **Elijah:** perform it well, honestly. Ninety-five percent of the time, however, give them unhackneyed music you believe in; but perform this **perfectly**—set it afire, make it glow. While the oldsters will never lose their taste for the old or completely understand the new, they will keep on coming because the performance is so good. You'll have no more trouble with them.

Of course you can make your problem a little easier if, with your minister's cooperation, you can explain to them something of the principles of good church music, saying that the leading churches all over the country are trying to improve their music and that you assume they want to keep up with the times. And there may be in your congregation, as there are in mine, a handful of intelligent people who are not only appreciative of what you are doing but come up and tell you so.

But why all this fuss about standards for church music? Why does it make any difference whether we sing Maunder or Morley, Shelley or Schütz? Isn't it more important to make people feel at home in church by giving them the music they like rather than some highbrow stuff that they can't understand?

In dealing with this question we are really dealing with a much larger question: just why do we go to church anyway? And in what ways does the church service differ from other events at which people congregate? If we can agree that the church service is something quite different from a theatrical entertainment, a concert, a circus, a night club or a tea party, then perhaps we can agree that the music of the church service must be different from the music involved in any of these other activities.

In the Scottish Presbyterian churches the service starts when the minister says, "Let us worship God." The Lutheran and Roman Catholic services start with the words, "In the Name of the Father, the Son, and the Holy Ghost. Amen." Worship seems to be the purpose of the church service, worship of a Being called God. However we may define God—and there may be as many definitions as there are people to express them—in one thing we are all agreed, that God represents a force **outside man,** not outside our experience, perhaps, but certainly beyond our limited five senses. Our worship of Him takes two forms: praise and prayer. During these activities all our communication is directed away from ourselves and toward God.

Wherever and whenever men have worshiped a divine power, they have thought of that power as unattainable perfection—absolute truth, beauty, wisdom, justice, purity, love. In praising God we use the noblest expressions of praise in our heritage, the books of the Bible, the great post-Biblical poems such as **Te Deum, Agnus Dei, Pange lingua,** the works of the great hymn-writers from Bernard of Clairvaux to Robert Bridges. To train our ministers we send them to special schools, where they may glean the spiritual insight of the greatest religious thinkers of all ages.

Is it not logical then that the music used for worship services be quite different from that used at theatres, tea parties, or dance halls? Can we not agree that the music used in church services **should be the best that we can possibly find?** Anything else would be, it has always seemed to me, dishonest. To perform in church something originally designed for an opera or from the movement of a symphony, to say nothing of waltzes and marches, is as much as to say "Here, God, this is good enough for you. True, it was originally in an opera overture, but I like it, and I'm too lazy to hunt up something made especially in Your honor."

Yet how often the music in church falls into such a category! The reason why we continue to use it is quite clear: we forget that worship is the only occasion for which men assemble that is not centered in man himself. Worship, we are agreed, should be centered in God. The music used in church, **unlike any other kind of music,** exists not for the entertainment of man, but for the worship of God, just as the great hymns were written, the great church pictures painted, the magnificent cathedrals built—for God, not for man.

But great ecclesiastical art, while its principal purpose is to praise God, always fulfills a secondary purpose—it

exalts and uplifts all men who come in contact with it. Those who have seen the Cathedral at Chartres and the paintings of the Sistine ceiling, who have heard the great religious music of Bach, Beethoven, Verdi, Palestrina and others, who have read Dante and Milton and the great Biblical writers, are nobler people in consequence. The difference betwen good and bad art is very simple: good art exalts; bad art debases. Just as you become a finer person by experiencing something noble, so you become debased by contact with ignoble things—unless you have standards by which you can accept the noble and reject the ignoble.

And now comes the question: where shall we derive our standards? To whom shall we turn? Well, where do we turn for our judgments in literature? Most people turn to the experts who write the reviews for the Saturday Review of Literature, the Atlantic Monthly, Time, Newsweek, etc. Why not, then, accept, in music, the judgments of the musical experts? The many men who have written on church music are agreed on several matters:

1. The worthiest music for church use is the greatest music.
2. The greatest music has been written only by composers of undisputed skill and was intended for use in church—transcriptions and arrangements are not first rate.
3. Great music is often very simple and easy to perform well.
4. Great music appeals to everyone who is awake and "in good health"—all one needs is contact with it.
5. Since the amount of great church music is inexhaustible and life is very short, it is a waste of time to bother with anything else.

But do we take the experts' advice? Do we even bother to think on the subject at all? Not many of us, I fear. What so often happens is that, in our ignorance, we still presume to judge, to appraise, to pick favorites. We close our minds every time we say "I like it" or "I don't like it." Those with the most tightly closed minds are the parishioners who say, "Of course, I don't know anything about music, but I know what I like." Such people become the prisoners of their narrow horizons. And the truth is that, nowadays, no one need remain ignorant. Good music is everywhere available; it is as cheap as bad music. Books about it, recordings on disks or tapes, crowd the shelves of every book and record shop. And from my experience I know that, once contact has been made for them, most people enjoy widening their musical horizons.

But of great importance is this: with music, art that exists in **time,** many hearings are needed before we can even claim acquaintance with a piece, let alone pass judgment on it. Here the expert is useful—he knows the qualities of pieces because he has heard them so many times and he has heard so much with which he can make comparison. Let us freely admit that in art criticism, everything is relative.

If the chapel at Wooster College were the only church in the world, it would be beautiful. Compared with Chartres Cathedral, it is a hovel. If Malotte's setting of The Lord's Prayer were the only piece of music in existence, we should accept it as treasurable; compared with the music of Brahms it is sickening.

One more thought. The church is, or should be, a place where we come to grow, to learn, to become better people, with wider intellectual and spiritual horizons. Far too many people close their minds as they enter, or, as Robert Shaw put it, check their minds at the door with their coats. The tendency to resist new experiences is becoming characteristic of the modern church-goer. This makes it very hard for the church to do its work; it puts a monkey-wrench in the machinery of the music, for how can we "Sing unto the Lord a new song" when the people refuse to sing anything but something their grandmothers sang? How can they worship God when they are so intent on worshiping themselves, their traditions, their petty personal favorite songs, their comfortable patterns of thought and action? Handel put the whole matter very clearly when he said to a gentleman who told him he had been entertained by the performance of **Messiah:** "I am sorry we only entertained you: we hoped to make you better."

I want now to take you on a panoramic tour of music in the western church, touching only the essentials, making no pretense at thoroughness or detail. To fill in the gaps you will need a good library of books, records, and scores—and about ten years.

During the first fifteen centuries of our era liturgical music consisted primarily of the great body of pure melody known today as plainsong. It is deeply regrettable that this great treasury of religious music should not be in wider use today. In its simplicity, its lucidity, its musical beauty, it is an ideal vehicle for worship. Yet it is almost never heard in Protestant churches and in many Roman Catholic churches it is neglected or used in such a perverted form that its true nature is unrecognizable. Of course, plainsong is very different from the musical styles that came after it: it lacks the rhythmic regularity of later music, its melodies are hard to remember, since they almost never contain sequences, and of course there is no harmony at all. But because it exhibits these differences plainsong is not in any way inferior to other kinds of music. We do not reject the Psalms because they are not in the style of Jefferson, because they do not contain Shakespearean couplets, or because they are different from the writings of Paul. It is a healthy sign that there is in a few Roman Catholic churches and in some liturgical Protestant bodies a successful attempt to keep plainsong a living art. There is no reason why its use cannot be more widespread. In our own service we use one or more plainsong responses in every service, singing them in unison without accompaniment.

The next great body of liturgical music is the vocal polyphony of the thirteenth through the sixteenth centuries. As the technique of composition evolved from **organum** to the bewildering complexities of Lassus, Morley and Gabrieli, more and more emphasis was laid, it seems to me, on the beauty of workmanship of the music, so that sometimes the musical complexity stood in the way of the religious expression.

Tallis' amazing motet for forty voices—eight choirs of SATBB—"Spem in alium"—is the best-known example of the contrapuntal **tour de force** that begs the question. One cannot see the forest for the trees. Why Tallis wrote it we do not know—usually his music was a model of clarity. Vocal polyphony that communicates the spirit of the text and never calls attention to itself abounds in the works of Palestrina, Lassus, Victoria, Byrd, Eccard, Schütz, and others.

I should like to offer at the risk of oversimplification a summation of the polyphonic method: the composer selects his text, divides it up phrase by phrase, sets each phrase to different music, yet all related in tonality. Most of the time the various voices imitate one another, so that at a given time no two parts are singing the same words; occasionally all the voices move together, making sounds that seem like chords to our ears. Renaissance church music is always written in one or another of the church modes, which are, naturally, much richer than major or

minor. The music of this period seems strange to ears unused to it, because of several things.

First, the rhythm, while more measured than that of plainsong, is still quite amorphous when compared to the dance-measures and four-bar phrases to which we have become accustomed. You just don't tap your feet to a Palestrina Mass or a Byrd motet. The constantly evolving melodic structure is almost without sequences and is consequentially quite unwhistlable. The harmonic structure seems, compared to Wagner's, rather limited and lacking in tensions; compared to Bach's, it is lacking in strong cadences.

As a matter of fact, both cadence and tension are present, but are handled with great subtlety. Another factor that we take for granted in a great deal of our music is its illustrative quality, that is, that the music suggests non-musical phenomena in the words. For example, in the Credo, where it says "and the third day he rose again," a composer like Beethoven or Bruckner will have a rising scale or a great shout to indicate the change of mood. To the Renaissance composer such things simply didn't occur. Only very rarely do we find any tone-painting in the church music of this period.

Some illustrations to point this up would be Josquin's "Benedictus" from **Missa Pange lingua;** Gabrieli's "Benedictus" in twelve parts: Schütz's "Selig sind": Clemens von Papa's "Vox in Rama"; and Palestrina's "Dies sanctificatus."

During the next great period in music, the Baroque, church music borrowed from the secular world. It was inevitable that the newly-invented opera would affect the stream of church music—it had affected everything else in music. The extent to which opera swept all before it is roughly comparable to the way in which electricity has transformed our physical world. There is no sphere of living in which electricity does not play an important part, even in music, for without electricially driven organs and phonographs our musical life would be poor indeed.

To a similar extent opera penetrated all musical life in the seventeenth and eighteenth centuries. Along with opera came the dance forms, the overtures, ritournelli, concerti, and sonatas, and finally the symphonies. It was natural that the works of Schütz, who studied with Giovanni Gabrieli, would show operatic features: his **Seven Words,** written in 1645, is typical; even more declamatory are some of the smaller works, like the **Kleine geistliche Konzerte.** By the time Bach and Handel were setting sacred texts to music, operatic style had become so much a matter of course that composers frequently adapted secular works for sacred purposes, as Handel in **Messiah** and Bach in **The Christmas Oratorio.** But these men were men of taste; they knew what to use and what not to use: what Bach did not use for sacred purposes may be found in **The Coffee Cantata, The Peasant Cantata** and in the Goldberg Variations!

After all, even the austere Palestrina sometimes used popular melodies in his Masses and occasionally wrote passages in madrigal style; many of the most fervent of Lutheran chorales were borrowed from secular tunes. The church is, after all, a human institution: what is more natural than that it mirror the life by which it is surrounded? But, I might add, this again becomes a matter of taste, is not, and was not, a hit-and-miss venture.

The characteristics of Baroque music are somewhat misunderstood nowadays. Baroque music abounds in illustrative devices: in its sensitivity to the text it is very alive emotionally. This does not mean, however, that it is sentimental. Its emotional language was built up of certain formulae to express various qualities such as joy, sorrow, solemnity, pleading, etc. If one is not conscious of these one misses as much in Baroque music as one does in Wagner if one is ignorant of the Leading Themes.

Among the more famous examples of such Baroque formulae are the chromatic grief motive in Dido's solo "When I am laid in earth," by Purcell—the joy theme used by Handel in the Hallelujah chorus from **Messiah**—and the pleading theme of the first Kyrie from Bach's great **Mass in B minor.** Most pieces of Baroque music are built about a bit of instrumental music called a **ritournello** or "little return," like the strain with which "I know that my Redeemer liveth" begins which returns now and then when the voice is resting. This gives the music the character of a rondo.

During this period the modes gradually gave way to major and minor: in Bach's works, for instance, the only pieces where modes survive are those in which a modal melody is actually quoted, as in "Christus, der uns selig macht" from **The Little Organ Book.**

Most Baroque church music was planned for instruments other than the organ as well as for voices; only in exceptional cases are they omitted, as in the Schütz Passions and the 1648 motets. In all but the rarest cases the figured bass realization on the organ is indispensable; even in Bach chorales and motets, none of which is complete when sung without organ accompaniment—for the simple reason that part-writing demands a bass of 16' pitch. The color of the Baroque flutes, oboes, bassoons, strings, high horns and trumpets is part of the music and quite lost when the instrumental part is played on the organ. It is also fairly well established that in most sacred music of the period the figured bass is to be performed on the organ, not the harpsichord. The Handel oratorios are the significant exception, **since they were intended for concert, not for church performance.**

During this period what Daniel Gregory Mason called the "tyranny of the bar line" became firmly established in all music except, perhaps, recitative. Dance rhythms, duple or triple, became so entrenched that works like Bach's **Magnificat** or **B minor Mass** are rhythmically simply a series of dances. The tyranny of the four-measure phrase, however, which so weakened the music of the nineteenth century, had not yet made itself felt.

The phrases in Buxtehude, Purcell, Bach and Handel are of unpredictable length, and in some fugues of the period one is hardly conscious of phrase-length at all, since the music may go on for twenty bars or so with no cadence. The melodic nature of Baroque music is far richer than anything that had preceded it, for now instrumental melody has joined vocal and the one has influenced the other. Melody has not yet, however, divorced itself from the other musical elements so that it was an end in itself, as it became in the Romantic era; we rarely encounter anything in Baroque music we can call a tune, save in very simple dance music and in folk songs.

People forget that music can be melodious without being tuneful: a piece like Bach's "All breathing life," from the motet **Sing unto the Lord,** for instance, simply seethes with melody in all the parts, as does Schütz's "Cantate Domino," but it is not tuneful in the same sense that "Yankee Doodle" is tuneful.

One must bow in amazement before Handel, however, who again and again wrote music that was **both** melodious and tuneful in all the parts, as in the chorus "And the glory of the Lord." As to harmony, the Baroque was probably the richest period of all, though its composers differed in the amount of harmony they considered useful. Handel rarely used harmony of great richness, the

passage "Thy rebuke hath broken his heart" being a notable exception.

One's astonishment at Bach's harmonic daring increases as one widens one's acquaintance with his works. When one has recovered from the impact of such harmonic feasts as certain pieces in the **Well-tempered Clavier,** the **Goldberg Variations,** the organ prelude on **O Mensch bewein'** and the **Third Greater Kyrie,** one goes on to the bewildering riches of the Passions, especially the recitatives, certain cantata movements, and pieces from the **B minor Mass** like "Qui tollis," "Et incarnatus est," "Crucifixus," and "Confiteor." It was almost always in slow passages that the Baroque masters wrote the richest harmony, for they knew that in such passages it could be heard: you cannot appreciate the details if the music speeds by at sixty miles an hour.

The effectiveness of harmony depends, it seems to me, on the skill with which the composer uses dissonance. Music wholly without dissonance is as dull to listen to as music wholly without consonance. One dissonant effect, the cross relation, was a peculiar favorite with English music but no one excelled Purcell in its use.

As an example of Baroque music at its most typical we can cite the tremendous but short chorus from Bach's **Magnificat,** "Fecit potentiam." This is a fugue starting in the subdominant, G, the answer coming in the tonic, D. The subject expressed the power of the text "He hath showed strength with His arm," and is as unvocal a melody as Bach ever wrote. Its very announcement is marked by shouts from the other voices. Notice that when it comes in the high trumpet it is less chromatic, since the valveless instrument could not play a complete chromatic scale. After six announcements of this material Bach proceeds to his next bit of text, "He hath scattered"—dispersit, kispersit, dispersit—whom? Superbos! The "proud"—one word, sung just once, on an unexpected discord, appropriate for the sin of pride, of which Bach was certainly never guilty. Remember, the tonality has not yet been firmly established. Now comes "mente cordis sui"—"in the imagination of His heart," that is, in the mind of God. This he gives us twice, one in B minor, starting from an ambiguous augmented triad, then, with full orchestra, in the tonic, D, which we hear clearly established in the last phrase of the piece.

The Baroque period in music may be said to have ended in 1750. The seventy-five years that followed are known as the Viennese Classical period and embrace the tremendous achievements of Haydn, Mozart, and Beethoven. Most music-lovers make early connection with Beethoven, but generally fail to make real contact with Haydn or Mozart. Karl Geiringer's book on Haydn supplies a long felt need, as does Alfred Einstein's **Mozart: His Character, His Work,** and we have now the major works of all three composers on LP records. Haydn wrote Masses all his life, though he was never employed by the church: Mozart's Masses stretch all the way from boyhood efforts to the monumental but incomplete **C minor,** and the far from complete **Requiem,** which was finished by Süssmayr.

Beethoven wrote only two Masses, the felicitous **C Major** and the much later **D Major,** but both are too long for use in the liturgy. Most of Haydn's and Mozart's were intended for use in the service and hence are rather short. I have heard that the churches in Germany and Austria have special permission to perform these works, which are outside the pale of the Motu Proprio, the encyclical of Pius X regarding church music, dated 1903. The Masses of Haydn and Mozart are decidedly operatic, even requiring coloratura singing in solo passages, but the composers never forgot that they were writing for the church: hence there is nothing in poor taste. In the very florid "Et incarnatus est" from Mozart's unfinished **C minor Mass** there is a wondrous spirit of adoration. Only a profoundly religious spirit could clothe the text in music of such loveliness.

More important than these Masses were Haydn's two great oratorios, **The Creation** and **The Seasons,** which soon took their place beside Handel's as supremely great works in this form. But they are not in any sense church music. Perhaps at this point we should also mention the beautiful church music of Schubert—six Masses and numerous shorter works.

I have said that Mozart was the last great composer to serve the church. During the nineteenth century all competent composers turned their energies toward the concert hall and the opera house. For the first time in nearly two thousand years the church ceased to be a patron of musical art. Very few nineteenth century composers of competence wrote music to sacred texts—one thinks of Mendelssohn, Verdi and Brahms—and what they wrote was for concert use, not for the service.

The one bright spot in nineteenth century church music is the flowering of a completely vocal choral style in Russia. From the time of Bortniansky down to Rachmaninoff there was a steady outpouring of worthy music unlike any other music of the period. Since no instruments are allowed in Russian churches, the composers were forced to write in a truly vocal style. The only vestige of instrumental writing observable in some of their works is the phenomenon of doubling. This gives their music the same kind of tonal richness that was achieved in the multiple chorus technique of the late sixteenth century, although the means used is different. Much of this music is based on the church modes and some is remarkably free rhythmically. Moreover, there is a spirit of devotion in this Russian music, an other-worldliness that is lacking in the western music of the period.

In our own country, as I have intimated, not much of value has been contributed. The first half of the century has been an age of experiment, in which composers have tried one way after another to bring freshness into the outworn major-minor system. Much of value has been discovered, but nearly all the discoveries have been in the secular field, since hardly any serious composers have been interested in writing for the church.

Those who have written to religious texts have done so either for the concert hall in which case their music has often been personal in style and of considerable difficulty —pieces like Walton's **Belshazzar's Feast** and Stravinsky's **Symphony of Psalms,** or else they have stuck to ancient models, like Randall Thompson and Vaughan Williams. The latter's **Mass in G minor** might almost be taken for Renaissance music, were it not for certain harmonic practices, such as the use of parallel fifths.

We have a two-horned difficulty: the musicians who can write have no interest in the church; those who are interested in the church cannot write. But the sad fact is that many of them try. It would be uncharitable to name names, but you can find them in every publisher's catalogue. What a rebirth of church music we would have if every organist had to show competence in composition and improvisation before he could be hired!

In closing I cannot overstress the importance of the historical approach. Only as we realize the accomplishments of the past can we evaluate the present or plan for the future. We who are active in church music must feel ourselves a part of a mighty stream; we must know the

(Concluded, bottom of page 208)

Plans for a Dictionary of American Hymnology

Leonard Ellinwood

As early as 1938, conversations were initiated between the Hymn Society of America and The Hymn Society of Great Britain and Ireland toward a revised edition of the famous **Dictionary of Hymnology** by John Julian, last published in 1907. Little could be done until after World War II when work on the revision was undertaken by an English writer, the Rev. L. H. Bunn. An American Committee was appointed to cooperate with Mr. Bunn in reviewing and preparing fresh material on hymns from this side of the Atlantic.

From the start it was apparent that, while, in the revision as in the original **Dictionary,** American hymns which had found acceptance in England would be included, the bulk of American usage could not be considered because of questions of publishers' costs. This led in 1953 to a serious discussion of the possibility of preparing an American counterpart to the Julian **Dictionary.** When this possibility was first announced, both the English publisher and his editor hastened to point out the advantages which publication of an American dictionary would afford the English work by freeing needed space to better cover their own peculiar needs.

In November 1955, the American Committee met in New York and, after extensive discussion of the scope which an American dictionary should assume, voted to prepare estimates and explore the possibility of securing financial backing for the preparation and publication of such a work. Further correspondence with Committee members and other interested parties resulted in the following tentative decisions as to scope:

1. There will be extensive essays on the history of the hymnody of each denomination now active in the United States and Canada, followed by an annotated bibliography of all the hymnals published by or for those denominations, with a separate list of those hymnals issued for general use.

2. Other essays will be included on particular movements in American hymnody: camp meeting hymns, gospel songs, Negro and white spirituals, the ethics of altering texts, social movements reflected in hymns, etc.

3. Biographical sketches of each American and Canadian hymn-writer will include a bibliography of their works and a listing by first lines of each of their hymns which have been included in the hymnals itemized under paragraph 1. above.

4. Those hymns which have undergone considerable change between different hymnals will have separate essays as needed.

5. A separate index will list all first lines or catch-word titles in a single alphabet.

6. Brief notice will be made of all hymns of foreign origin which are used in American hymnals, with reference to such works as Julian's **Dictionary of Hymnology** or Wackernagel's **Deutsche Kirchenlied** where more detailed information may be found.

It is estimated that about 1,080 biographical sketches will be included, and that 1,500 hymnals with an added 1,500 gospel songbooks will be indexed. The entire volume, in double columns, will run to about 3,000 pages.

Special cards prepared by the International Business Machine Corporation are being used for the indexing, so that all sorting and alphabetizing may be done by means of punched cards. Every effort is being made to have this American Dictionary as comprehensive as possible. Specialists in the hymnology of each of the major denominations are serving as the committee in charge of the project, sponsored by the Hymn Society of America. Among these collaborators are:

The Rev. Charles L. Atkins, D. D., minister of the Congregational Church, Northfield, Connecticut.

Ray F. Brown, A. A. G. O., Mus. D., Instructor at the (Episcopal) General Seminary, New York City.

The Rev. Henry Wilder Foote, S. . D., author of **Three Centuries of Hymnody.**

The Rev. Armin Haeussler, D. D., L. H. D., pastor of St. Lucas Evangelical and Reformed Church, Evansville, Indiana, and author of **The Story of Our Hymns.**

J. Vincent Higginson, managing editor of **The Catholic Choirmaster.**

The Rev. Edward T. Horn, III, D. D., pastor of Trinity Lutheran Church, Germantown, Pennsylvania, author of **The Christian Year.**

The Rev. Lester Hostetler, minister of Bethany Mennonite Church, Freeman, South Dakota, author of the **Handbook to the Mennonite Hymnary.**

The Rev. George Litch Knight, associate minister of the West Side Presbyterian Church, Ridgewood, New Jersey, editor of **The Hymn** quarterly and the **A.G.O. Quarterly.**

Dean Robert Guy McCutchan, author of the handbook to the Methodist hymnal, **Our Hymnody.**

Gustav A. Lehmann, M. Mus., minister of music at the First Baptist Church, Morgantown, West Virginia.

The Rev. William A. Weber, D. D., professor at the New Brunswick Theological Seminary of the Reformed Church.

Others collaborating in the work are Dr. Oliver S. Betz, S. E. Boyd Smith of California Baptist College, Richard M. Elmer of Malone College, Cleveland, Laurence N. Field of Luther Theological Seminary, St. Paul, and Dr. Ruth Messenger, associate editor of **The Hymn.**

The chairman of the committee, to whom correspondence should be addressed, is The Rev. Leonard Ellinwood, Ph. D., 3724 Van Ness Street, N. W., Washington 16, D. C., author of **The History of American Church Music** and several articles in The American Organist.

NOTE TO ALL RECORDING COMPANIES

TAO announces a new mailing address for Mr. Charles Van Bronkhorst, its records reviewer, effective June 1, 1958. In all future mailings, please address Mr. Van Bronkhorst at 1527 Bidwell Drive, Chico, California.

(Continued from page 207)

history of that stream, where it came from, where it is going, so that we can play our part in guiding its course. Earlier in this article I expressed conviction that the stream has been seriously deflected: its course leads now through barren and stony soil. If everyone connected with the church were cognizant of the needs of church music, more could be accomplished. My fear is that the vast area of ignorance and apathy will spread more rapidly than the small area of knowledge and concern. **What the future holds rests with you.**

This article was presented by the author, in lecture form, on February 15 in Wheeling, Virginia, sponsored by the AGO chapter in that city.

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THE BATTLE OF THE ORGANS

Laurence Swingard

The Editor of the English journal Musical Opinion has granted TAO reprint permission to bring its readers the editorial in the March 1958 issue. TAO thanks its good friend and colleague.

We will call the event by this title since that is how it was designated in the correspondence columns of this journal and in the announcements of the protagonists. Strictly speaking, however, it should have been called "The Battle of Two Organs." It should be made perfectly clear at the outset that, although in this contest, one of the contestants was a pipe organ and the other an electronic, it cannot and must not be regarded in any way as being a battle between two systems of organ construction, but merely between two individual builders, each of whom belongs to one of these systems of building.

The contestants were not elected by their fellow builders as representative of their respective crafts. It is rather as though, before the eve of battle between two opposing armies, two soldiers, one from each force, decided to take their coats off and "have a go," with the assembled forces and the civilians looking on.

The contest proves nothing as to the prowess of the complete armies, not even as to the respective merits of the individual combatants, except in the minds of the onlookers, who are entitled to their individual opinions as to how each man acquitted himself. This is not to decry the merits of either contestant but simply to remind ourselves that there would no doubt be plenty of others in the ranks who might afterwards cry "I could have put up a better show." The fact remains that no one but these opponents came forward to issue or take up challenges. Whether others will follow their brave example (such contests required a good deal of courage and personal faith) remains for the future.

Now as to the event itself. On January 20th in St. Martin's Church, Ludgate Hill, a tiny pipe organ known as the "Denham" organ, built by Messrs. N. P. Mander, Ltd., was erected, and over against it stood an electronic organ, marketed by Selmer & Co., London. So that the picture may be clear to those who had no opportunity of attending the event and of seeing the programme, it will be as well to give the specification of each instrument.

The "Denham" is a one-manual instrument without pedals; it has only 149 pipes voiced on 2 inches wind pressure and its stoplist is as follows:

Bourdon (t. c.), 16 ft.	**Flute, 4 ft.**
Open Diapason, 8 ft. (A.A. bass grooved)	**Nazard, 2 2/3 ft.**
Stop Diapason, 8 ft.	**Fifteenth, 2 ft.**
Principal, 4 ft.	**Piccolo, 2 ft.**

The builder's pamphlet states that "it is not intended that all the stops should be used together, but considerable variety can be obtained . . . it is not claimed that the organ gives **great** variety but it has been used to accompany up to 250 people singing . . . The cost is £800 ex-works."

This is put forward therefore as an example of a small pipe organ at a comparatively low price which can be used for the simple purpose of accompanying the service in a small church. It will be observed from the stoplist that the organ owes a good deal to that **bête-noire** of many organ enthusiasts, the extension principle. Whether that beast is really as black as he is painted really depends on who has him on the leash, but more of that anon.

The electronic instrument has a more imposing console. Instead of the single manual projecting from a simple case with a few stops in each side jamb, this organ resembles a normal two-manual and pedal instrument, with the stops controlled by tabs over the manuals. Loudspeakers were mounted away from the console. The specification (taken from the maker's brochure) was as follows:

GREAT (60 notes)	SWELL (60 notes)	PEDAL (27 notes)
Flute, 16 ft.	Dulciana, 16 ft.	Bourdon, 16 ft
Diapason, 8 ft.	Geigen, 8 ft.	Dulciana, 16 ft.
Melodia, 8 ft.	Std. Diapason, 8 ft.	Flute, 8 ft.
Flute, 8 ft.	Dolce, 8 ft.	Bassoon, 16 ft.
Lieb. Gedeckt, 8 ft.	Viol, 8 ft.	Clarinet, 8 ft.
Principal, 4 ft.	Octave, 4 ft.	
Flute, 4 ft.	Dulcet, 4 ft.	COUPLERS
Salicet, 4 ft.	Salicet, 2 ft.	G/P 8 ft.
Bassoon, 16 ft.	Contra Oboe, 16 ft.	S/P 8 ft.
Clarinet, 8 ft.	Oboe, 8 ft.	S/G 8 ft.
Tuba, 8 ft.	Trumpet, 8 ft.	S/G 4 ft.
Clarion, 4 ft.		

The tone production of this make of electronic organ is by thirteen valves, a complete chromatic octave, from which all the notes are derived by frequency division and the various tone colours by complicated systems of filters and condensers, understood only by electricians. All we are concerned with are the results, but as there are other systems of electronic reproduction on the market, it is as well to make this point clear, just as we must emphasize that the Mander "Denham" pipe organ actually has only two ranks of pipes from which the rest are derived. The price of the Selmar organ is 575 guineas, according to the maker's brochure, but this is for the console, bench and pedal board with the loudspeakers built into the console. Additional "booster" cabinets and loudspeakers are necessary if the tone is to be sited anywhere else but at the console, and these were in fact used at St. Martin's. The cost of these brings this electronic organ approaching that of the Mander "Denham." Cost for cost therefore, the two organs were meeting on equal ground.

The event had attracted a good deal of attention. The church was packed, every aisle and corner being filled with people standing shoulder-to-shoulder, and every pew packed tight. I believe that quite a few late-comers were unable to get in. The atmosphere was good. As one circular put it "the contest will be carried out with all decorum and in good spirit . . . the second great battle of the organs will be fought . . . with an open mind and with no ill-feeling and recrimination, because in these days there is room for all schools of thought . . . it will be just an opportunity of hearing in the same place and at the same time, the comparative virtues of two entirely different types of instrument."

That is a very wise attitude to take and I therefore do not propose to pass judgment on the contest, but simply to report as honestly as I can what took place and how far each contestant was successful **in what he set out to do,** not whether one did better than the other. That question must remain for ever a matter of individual judgment based entirely on personal taste.

Mr. Mander opened the proceedings by explaining the purpose, construction and uses of his "Denham" organ, after which a practical demonstration of the instrument was given by Mr. Harry Gabb and a small choir. To demonstrate its capacity in the accompaniment to plainsong, the **Gloria** from the **Missa de Angelis** was sung by three men. Mr. Gabb then played three of the well-known Sweelinck variations on **Mein junges Leben hat ein End,** music composed for manuals only and requiring no great versatility of stop control except as each movement needed to be contrasted to the others. A choir of five voices (S.A.T.B.) then sang Stanford's anthem "O how beauteous," accompanied by Mr. Gabb with no apparent lack of tone colour. Finally the soloist played Daquin's **Le Coucou** which, in the hand of a skillful player, could hardly sound

anything but pleasing and effective on such stops, such voicing and such wind-pressure.

Next, Mr. Gardner, of the Selmer company, spoke on the Selmer organ. I noted, with sadness (but with resignation, since I am used to it), that he misquoted my January editorial, attributing to me ignorance on the use of the tibia stop in electronic organs. Actually, I made no such reference as readers will see. The "illuminated rising console" has not yet caught the attention of any builders other than those who installed such instruments as "the mighty Wurlitzer" (all on four ranks!). He also referred to the fact that in the "Denham" organ eight separate stops were obtained from only 149 pipes whereas in the Selmar organ every tone is independently produced.

This is a statement I challenge forthwith. I don't care how many tone-filters are used, how many condensers are wired into the circuit, the fact remains that in the Selmer organ there are only 13 tone producers, all the remaining notes being produced by frequency division. This has no bearing on my report of the demonstration of the Selmer except as a matter of accuracy for the record.

A young player, who I understand was only eighteen years of age, demonstrated the electronic organ most competently in solo playing. He played the first movement of the Concerto in A minor, Bach-Vivaldi, in an attempt at baroque ideals and contrast in manual tone-colour. It was very well done except for the use of the crescendo pedal and the addition of reeds in the middle of the movement. An extract from Percy Whitlock's **Folk Tune,** played as a solo on Great with Swell string accompaniment, and Stanford's Prelude on an Irish Hymn-tune, full sonorous Great with reeds, ending quietly on the Swell, were a tribute to the English romantic school. Karg-Elert's "Tempo di Valse," like a great deal of this composer's music, is a little too reminiscent of the cinema for my taste, but it was well-displayed. The end part of the **Toccata** from a suite by Duruflé demonstrated full organ, not quite so satisfactorily.

After three minutes of summing up by Messrs. Mander and Gardner in turn, we came to the only practical part of this contest. It is perfectly easy to make any instrument sound well by selecting material which is ideally suited to its particular temperament and construction. Now, however, we were to hear the two instruments doing precisely the same thing alternately. The packed congregation were to sing two hymns, **Now thank we all our God** and **Jerusalem on high** with the two organs accompanying alternate verses. They both did the job tolerably well, the pipe organ relying on upper harmonics rather than on power, the electronic on its reed tone and the booster cabinet. If to me the singing sounded just a little more hearty when the pipe organ was used, it can in part be explained that many of the congregation, being organists, may have stopped singing in the next verse, merely to listen to the sound of the electronic instrument.

There was no vote of opinion, each of us went home with his own impression. I for one felt that I had been very well entertained and more than ever confirmed in my opinion that there is, and never ought to have been any question of pipe organ **versus** electronic, and that the makers of electronic instruments did themselves and their industry a great deal of harm in their early claims to imitating pipe-organ tone, and in their instruments as **substitutes** for the pipe organ, instead of an **alternative** means of performing the same function.

The impressions left with me were that the "Denham" organ acquitted itself well in the accompaniment of simple music and congregational singing such as would be required in the average small church with limited choral resources. It could also provide simple voluntaries, but I remember only too well that there is a great dearth of good, simple music for one manual only.

Given an amateur organist, perhaps a pianist who has acquired sufficient organ touch, there might be no feeling of restriction. Any organist, however, would soon tire of the few 17th and 18th century composers and their chorale-preludes, and of the Victorian sugary movements which used to appear in volume form—Transcriptions of the Masters—Gems from the Organ Loft—etc., etc., **ad libitum, ad nauseam.** However, any player with genuine taste could make good use of this little one manual instrument, **provided he remembered its limitations** and was content to limit the music he played to its limit of capacity.

The Selmer electronic organ, on the other hand, had much more variety of tone colour. Provided you are satisfied with the tone provided under each heading, there is no type of organ music you cannot tackle. But you must not expect the same tonal results as you would from a pipe organ using similarly named stops. I found the pedal tone somewhat indistinct and "buzzy" but this is a weakness of electronic tone generally. Hi-fi enthusiasts know the difficulty of reproducing tone of 16' pitch.

As to accompaniment, the electronic Selmer does well enough as to actual power of tonal output. But my own pet theory is that a large body of congregational singing is better controlled by the use of plenty of upper harmonics rather than by the addition of powerful unison tone. Whether it was the personal taste of Selmer's player I do not know, but too often there was a resort to the Great reeds in the hymn-playing. There seemed too to be a tendency for unison tone to predominate at the expense of the upper-work as the crescendo pedal was brought into use. But here again is a matter of personal taste. It may be a deliberate feature of the design and some people may like it.

Now just what have we proved? Precisely nothing, except that there is a market for some kind of instrument priced, let us say, at under £1,000, for the purpose of accompanying the service and providing appropriate incidental music in churches which cannot afford a greater sum. By tradition, that instrument must be capable of producing sustained tone: that is to say, a pianoforte will not suit the purpose. There are two methods of producing such tone: (a) the wind-activated organ pipe; (b) the electrically-energised oscillating valve.

Both methods, by modification of the form of construction, can be made to produce a variety of tone. Neither is an exact replica of the other. The only honest thing to do is to listen to both **without prejudice** and with an honest enquiry as to whether it will do the job you have in mind.

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A Plea for Organists

Robert L. Eby

The author is president of Electronic Organ Arts, makers of the Artisan line of electronic instrument do-it-yourself components. TAO is happy to welcome Mr. Eby to its list of contributors.

There was a time, years ago, when there were ten organists for every organ position. These were not necessarily skilled musicians, but in most cases they were men and women who understood organ playing enough to handle the usual church service. They could at least improvise a melodic prelude, lead out with four-part harmony, and wind up with a loud postlude. Even if the church paid little or nothing, they were glad to have the opportunity of keeping their talent alive by having the use of an organ for practice.

As a result, many church organs were being used several hours a week outside of actual services, by teachers and pupils, young and old, for fun or profit.

Then came the "hands-off" edict. For one thing, rumors spread that Johnny was playing too loudly and would break the church windows or use up too much electricity. Another angle was the non-profit tax exemption clause which scared churches into denying teachers from giving lessons because this would re-classify the church into a profit organization. Then there were those cases in which a jealous organist just wouldn't let anyone else use the organ for fear they would be recognized as having superior talent. These situations, plus others, all added up to prevent anyone from learning to play the organ.

As a result, when electric organs were introduced which could be played at home, there was a ready market. Thousands of these were sold to organ music lovers who wanted to pursue their hobby. However, there was a catch to the bait. After weeks and months of playing these devices, the up-and-coming organists found themselves with a new technique.

The right foot had become glued to the swell shoe, the other foot swung limply in a five-note area. The left hand knew exactly what the right hand was doing, so much so that both hands usually played the same notes. Registration was completely forgotten in favor of charts, color codes and formulas. Crescendos and Sforzando were forgotten for glissando and vibrato.

Today the church has all but run out of real organists and in many communities has run out of organs. Even a help-wanted ad fails to round up a likely prospect who can operate the controls on a standard two-manual organ console. In some places the piano is used through an entire service, with the organ gathering dust. Years ago there were children who heard the organ played every week and who longed to learn organ music themselves. These young people were the supply for church organist positions. We now have a generation which has either never heard a church organ or has never been allowed to even touch the keys of one—to have the thrill of creating music themselves.

It will take some time and effort to remedy this situation. The cooperation of churches, organists, teachers and manufacturers is needed. The churches should endeavor wherever possible to encourage organ playing and listening. Those churches already having good organs or full-sized electronic instruments conforming to AGO standards should have periodic recitals. A free-will offering easily pays for the talent.

Vesper recitals are an excellent way to introduce young people to real organ music. They are also a good means

Dr. Mario Salvador tells why he likes the Hammond Organ

America's most popular concert organist, Dr. Salvador is organist and choir director of the St. Louis Cathedral, St. Louis, Missouri.

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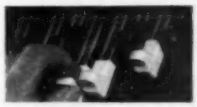

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of creating reverence before an evening service. There are many former organists whose retirements have been forced on them simply because they are never permitted an opportunity to play. Churches not having adequate equipment for public hearing should take steps to remedy the situation. Finances or space limitations need hardly be an excuse any longer now that electronic instruments are available in kit form—organs which can be assembled by members of the church. These churches having pipe instruments in need of modernization can augment them with these electronic means, adding many new tone colors.

Organists once had a good reason for not practicing since closed or unheated churches were their only source of practice organs. Now a full-sized console can be constructed, even styled like the organ they are most familiar with. If an organist has no mechanical ability, he can easily employ a helper who in many cases will be glad to exchange his talent for organ lessons.

Teachers who have been reluctant to teach because of the lack of adequate facilities should let people know where they are and that they can and will teach genuine organ playing. Such teachers would soon find plenty of pupils who want just this type of instruction. In case practice facilities are not available, they could pool their energy to assemble their own practice instrument from do-it-yourself kits.

Manufacturers should design their pipe and electronic instruments to conform with definite standards. Under the present system there are nearly 50 variations in console shapes, size, pedal spacing, stop controls, etc., all of which discourages the beginner and professional alike. Where would we be today if other instruments such as violins, trumpets and clarinets were built in a dozen sizes and shapes? Organists can bring about such a standardization by writing to church organ manufacturers and working with their local AGO chapters.

Although there is a renewed interest in traditional organ design and in genuine organ music, it will take the combined efforts of many organ enthusiasts to swing the pendulum back toward the traditional. If schools and churches would encourage the teaching of real organ literature, they could build up a source of supply for organ positions all over the country.

That the author of the above article has a definite point in his remarks about churches which will not permit practice on the organ—in several known instances will not even allow the regular church organist to practice—or which do nothing to encourage young people to become organists, is a well established fact. TAO learned a few months ago about one Pennsylvania city where there are several more positions in churches than there are organists to fill them; and this is no isolated example.

TAO has not time for or sympathy with any organist who will not allow a sincerely and genuinely interested student the privilege of using a church organ for practice purposes. Misuse of an instrument can be controlled easily. Such actions by church organists serve little else than to turn aspirants away from the organ as a medium of musical expression, are therefore doing a distinct disservice to the cause of the organ by their inordinate selfishness.

From the little exploration TAO has done, it would appear that church authorities and organists alike, in many instances, are equally to blame whenever the non-use of an instrument for practice purposes is found. There is a definite need for the enlightenment of such persons, are their future needs are thwarted by their own stupidity. The Editor

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Congregation B'nai Israel
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SOUTH PORTLAND, MAINE
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Editorially Yours

THAT WORD ACOUSTICS — AGAIN

Please forgive us if our editorial record appears stuck in a groove. It isn't—this is quite purposeful and we warn you right now that there is strong likelihood of this happening again and again.

We would like you to know that we are in the market for information relating to the subject of acoustics—firstly, as this affects worship and music in worship; secondarily, as this affects organ music anywhere. We believe that perhaps by the relating in the pages of TAO juicy little news iems about the fallacious thinking and action of uninformed architects, musicians and laymen—about the pressures put upon architects, organ builders and clients to use acoustical absorbents where they don't belong—about the shockingly disastrous results so often recognized where acoustical absorbents have been used—about the lack of recognition on the part of architectural designers and clients when wrong space shapes, ill-conceived ideas of the purpose and function of music in worship, of many other things—that the relating of these things may perhaps be of value in warding off similar mistakes in the future.

And we mean it when we say we are asking you to write TAO anything **about which you know** (as contrasted with something you may have heard about) which will be helpful in playing up all these fallacies in thinking and function. Shall we go on to a case in point which came to our attention a short while ago. An organ builder wrote us with a tale of woe about what had happened in one of the builder's recent installations.

This was a church—a rather advanced design type, a circular plan (usually fantastically bad acoustically) which had been made absolutely "dead" acoustically speaking. The organ builder was satisfied in his own mind that the voicing and finishing of the instrument's resources was correct, right for the space in which it was to live, and beautiful. Yet what was the tonal result? The room, being a musical vacuum "reduced the organ sound to a series of musical facts," to quote the builder.

Now what is the basic problem here? It is in large part the use of a novelty shape and form without the realization by architect, acoustical consultant and client of what influences this shape will have on the overall problems of creating a worshipful atmosphere—a space where both music and speech will be dynamic, powerful (when power is desirable), beautiful, and complete. Until architects can prove that novelty shapes can be successful, as "success" is based in the worship experience, it would appear that designers of churches had best adhere a bit more closely to traditional forms, if not to traditional materials and methods of building and construction. Were these two latter items required, the costs of erecting a church would triple or quadruple, at least.

Now let's go one step further in this "church-in-the-round." There is currently an attempt to "correct the acoustics." From information reaching TAO, it would seem that the logical initial evaluation must come from the determination of what and how much acoustical absorbents, now all over the place and in all directions, can be removed or covered up. This is going to cost money, quite a bit of money—but most importantly, **money that need not have been spent if the design factor and interior finishes had been correct in the first place.**

An organ can be "scaled" just so much, and obviously cannot fit altogether successfully in such a poor situation as we are discussing here. An organ can sound numerous different ways and still be musically effective, but **nothing in the matter of scaling or voicing can overcome essentially open air.** One friend of ours suggested that perhaps the only answer to such places is very high quality ear phones and have the organ come from somewhere else!

Let this be case history No. 1. We shall be keeping in touch with this situation and will be interested to learn what if any solutions—acceptable from the viewpoints of worship, of music in worship, and of the organ builder have been accomplished. We shall pass on our findings to you in due time.

In the meantime, keep your eyes peeled for future discourses and diatribes—and tributes where they are due—on the subject of acoustics and what is happening to organs today in our churches and concert halls.

EMMY

On the evening of a fateful day (well, isn't April 15 a deadline we all share?), we were watching television—yes, we finally succumbed—were watching the radio and television's annual Emmy awards presentation.

With most all choices of the judging committee we were in agreement, and when it came to the decision for the person who had made the most outstanding contribution in music, we were delighted to learn that the winner was Leonard Bernstein, musical director of the New York Philharmonic Orchestra. The award concerned Bernstein's Johann Sebastian Bach presentation on the telecast "Omnibus" in 1957.

Just one thought made this particular award less than perfect for us: wouldn't it have been exciting (also miraculous!) if an organist-and-Bach combination had turned up a winner?

As a matter of fact, "Omnibus" is one of the very few coast-to-coast TV shows (perhaps the only one) which has ever presented an organist. E. Power Biggs played his portable Schlicker organ on this show a couple of years ago quite successfully, even though we personally felt the cameramen left something to be desired in their choice of camera angles which presumably were to display both performer and instrument.

All this set our editorial mind to wondering. We wondered why M.I.T. up in Cambridge doesn't effect a TV tie-in to their Holtkamp organ installation in Kresge Auditorium? Here is one of the most fascinating (visually) and most talked-about (musically and acoustically) instruments anywhere. No doubt you will recall one or two photos of this installation in TAO for April.

We choose to believe there are organists who could be highly effective, as scholarly musicians—not "gyrators-at-the-console," that is—who would be both telegenically entertaining and musically decorous. Perhaps some of you have some ideas how such an enjoyably worthwhile enterprise might be achieved. To say the least, this could be quite a shot in the arm to the organ world, and, let us not ignore it, in this day and age glamorizing of people and products has great importance, not only to the bright boys in advertising on Madison Avenue but to the world at large. These Madison Avenue lads see to that!

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Orrville, Ohio
The Reformed Church
Bronxville, New York
Dedication: March 16, 1958
Recitalist and Organist: William R. Davis
Voices—54. Ranks—66. Stops—77. Borrows—9. Pipes—3939.

PEDAL
Principal, 16 ft., 32 pipes
Bourdon, 16 ft., 44 pipes
Violone, 16 ft., 32 pipes
(Gemshorn, 16 ft., Gt.)
(Flute Conique, 16 ft., Sw.)
Quintade, 16 ft., 44 pipes
(Dulciana, 16 ft., Ch., 12 pipes)
Octave, 8 ft., 44 pipes
(Bourdon, 8 ft.)
(Gemshorn, 8 ft., Gt.)
(Quintade, 8 ft.)
(Super Octave, 4 ft.)
Choralflöte, 4 ft., 44 pipes
(Flute, 2 ft.)
Mixture, 3r, 2-2/3-2-1, 96 pipes
(Contra Fagotto, 32 ft., PF)
Posaune, 16 ft., 44 pipes
(Fagotto, 16 ft., Sw.)
(English Horn, 16 ft., Ch.)
(Trumpet, 8 ft.)
(Fagotto, 8 ft., Sw.)
(Krummhorn, 8 ft., Ch.)
(Schalmey, 4 ft., Ch.)

GREAT, 3 1/2"
Gemshorn, 16 ft., 73 pipes
Principal, 8 ft., 61 pipes
(Gemshorn, 8 ft.)
Bourdon, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Flute Ouverte, 4 ft., 61 pipes
Gemshorn, 4 ft., 61 pipes
Octave Quinte, 2 2/3 ft., 61 pipes
Super Octave, 2 ft., 61 pipes
Fourniture, 4r, 19-22-26-29, 244 pipes
Scharff, 3r, 29-33-36, 183 pipes
Blank

SWELL, 4 1/2"
Flute Conique, 16 ft., 73 pipes
Diapason, 8 ft., 73 pipes
Rohrflöte, 8 ft., 73 pipes
Viola da Gamba, 8 ft., 73 pipes
Viola Celeste, 8 ft., 61 pipes
Salicional, 8 ft., 73 pipes
(Spitzflöte, 8 ft.)
Flute Celeste, 8 ft., 61 pipes
Octave, 4 ft., 73 pipes
Fugara, 4 ft., 73 pipes
Harmonic Flute, 4 ft., 73 pipes
Fifteenth, 2 ft., 61 pipes
Plein Jeu, 4r, 15-19-22-26, 244 pipes
Contra Fagotto, 16 ft., 85 pipes
Trompette, 8 ft., 73 pipes
(Fagotto, 8 ft.)
Clarion, 4 ft., 73 pipes
Tremulant

CHOIR, 4 1/2"
Geigen Diapason, 8 ft., 73 pipes
Gedeckt, 8 ft., 73 pipes
Dulciana, 8 ft., 73 pipes
Unda Maris, 8 ft., 61 pipes
Principal, 4 ft., 61 pipes
Nachthorn (capped), 4 ft., 61 pipes
Nazard (Rohr), 2 2/3 ft., 61 pipes
Piccolo, 2 ft., 61 pipes
Tierce, 1 3/5 ft., 61 pipes
English Horn, 16 ft., 61 pipes
Krummhorn, 8 ft., 61 pipes
Schalmey, 4 ft., 61 pipes
Tremulant

POSITIV, 4 1/2", exposed
Nasonflöte, 8 ft., 61 pipes
Prinzipal, 4 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Nazat, 2 2/3 ft., 61 pipes
Octav, 2 ft., 61 pipes
Larigot, 1 1/3 ft., 61 pipes
Sifflöte, 1 ft., 61 pipes
Cymbel, 3r, 33-36-40, 183 pipes

ANTIPHONAL
(This manual plays all the manual reeds from Swell and Choir and is prepared for four stops to be added in the rear of the church)
(Bourdon, 8 ft., PF)
(Principal, 4 ft., PF)
(Twelfth, 2 2/3 ft., PF)
(Fifteenth, 2 ft., PF)
(English Horn, 16 ft., Ch.)
(Trompette, 8 ft., Sw.)
(Krummhorn, 8 ft., Ch.)
(Clarion, 4 ft., Sw.)
(Schalmey, 4 ft., Ch.)
Blank

Couplers 35:
Ped.: G-8-4, S-8-4, C-8-4, P, A.
Gt.: G-16-8-4, S-16-8-4, C-16-8-4, P, A-16-8-4.
Sw.: S-16-8-4.
Ch.: S-16-8-4, C-16-8-4, P.
An.: P, A-16-8-4.
Combons 53: P-8, G-8, S-8, C-8, P-6, A-5, Tutti-10
Cancels 6: G, S, C, P, A, Tutti.
Reversibles 5: GP, SP, CP, AP, Full Organ.
Crescendoes 3: S, C, Register.
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WILLIAM R. DAVIS

Maestoso and Allegro — Andriessen
Cantabile — Scholte
Ricercare, Homage to Sweelinck — de Klerk
Fantasia, in the manner of an Echo — Sweelinck

Two Short Pieces — Vaughan Williams
Carol
Romanza, "The White Rock"
Triple Fugue in E flat — Bach
The Fifers — Dandrieu
Scherzo, Opus 49, No. 2 — Bossi
Choral in E Major — Franck

Mr. William R. Davis, organist and director of music at The Reformed Church, at TAO's request sent the folowing information about the church and the organ installation; but before quoting from this data, a word about Mr. Davis. He was awarded a master's degree in sacred music from the School of Sacred Music, Union Theological Seminary in 1933. His organ teachers have been James Harrison, Charles Doersam and Clarence Dickinson; he was granted a fellowship in Trinity College, London in 1946.

In his present position there are eight choirs and a group of hand bell ringers, all developed within the last five years. Together with the large and active Choir Guild, the music department involves some 350 persons in the church-wide music program. Besides Mr. Davis, two part-time choir directors and organists assist with the training of the choirs.

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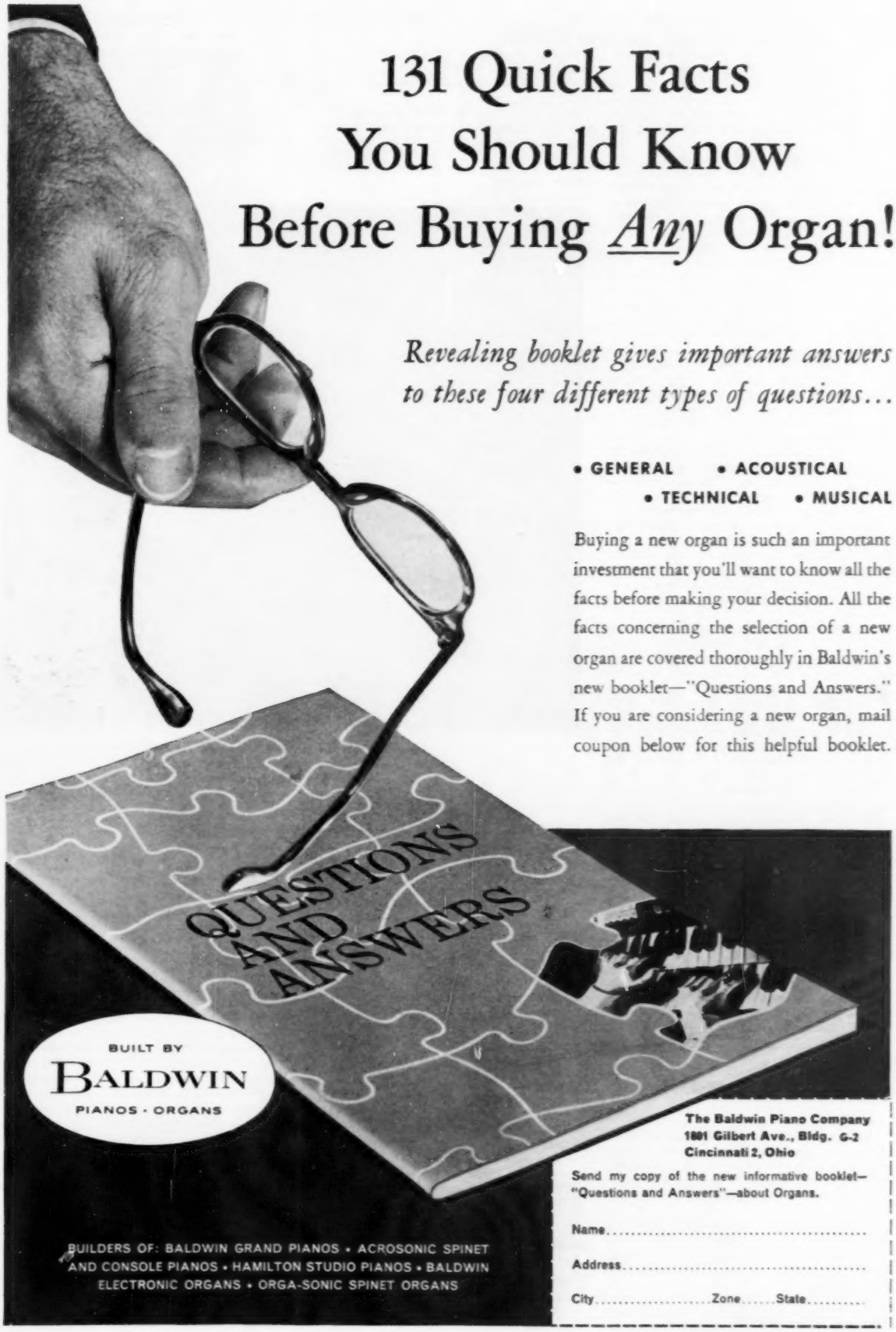

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offered in this church, including many festival services, oratorios and recitals, an organ capable of meeting all requirements was needed. "The Schantz Organ Company has, therefore, provided an organ which realizes all the stylistic requirements of organ literature and the proper ensemble to support congregational singing and the singing of children."

The Reformed Church of Bronxville was founded in 1850, and the present building, designed by the architect Harry Leslie Walker, was built in 1925. The original organ was a Hook and Hastings. Because of the cramped installation of its 30 ranks in a small chamber, its tone had to be considerably forced to have impact in the large church. The cramped conditions and inaccessibility of major portions of the organ led to its rapid deterioration. Other than the tonal deficiencies, replacement was necessitated by mechanical difficulties.

When the church instituted its new building program in 1955, completed a few months ago, a new organ became a part of the total project. To insure proper placement of the organ required, it was decided to enlarge the chancel to permit the creation of three large organ chambers. The present organ has more than enough room for its layout, excellent air circulation and accessibility to all parts, and fine reverberative walls.

The enlarged chancel also facilitates the function of the enlarged choral program, effectively separates its Presbytery from the Choir, and also contributes to the esthetic effectiveness of the architecture. The enlarged space was designed by Eggers and Higgins, and fits in perfectly with the original concept of the church's design.

Acoustically, the nave is somewhat hampered by the deep arch between the chancel and the nave, and by another over the rear gallery. Rough textured walls, with considerable porosity, make for a rapid deterioration of reverberation. For this reason, the upper work of the new organ is placed on exposed chests overhanging the chancel. Some improvement in the general resonance was created by the enlargement of the chancel, but it is hoped that in the future the walls of the nave will be treated to improve their tonal reflection.

The fine brilliance and clarity of the Schantz organ overcomes the acoustical defects to a large degree, and the great beauty of tone in the instrument is instantaneously appreciable. "One can only hope for the perfection that increased reverberation would give it!" Negotiations for the sale of this organ were handled through Mr. D. R. Salisbury, Eastern District Representative of the Schantz Organ Company.

TAO wishes to express appreciation to Mr. John Schantz, to Mr. Davis and Mr. Salisbury for their cooperation in making this word-and-picture presentation possible.

AN ORGAN AT HOME

Marilyn Mason, the internationally famous American organist, and her husband, Richard Brown, a professor of electrical engineering at the University of Michigan, by themselves built the instrument pictured below, for their living room.

TAO quotes from an article in the Ann Arbor News of November 9, 1957 which bore the heading "Couple Combines Talents to Build 549-pipe Organ." The writer was Carol Otto:

Do-it-yourselfers all over the country have been building everything from exercise boards to houses, but we've encountered a woman who undertook a do-it-yourself project to end all projects.

Marilyn Mason, a University of Michigan School of Music faculty member, built, with the help of her husband, a 549-pipe "hausorgel."

Books on "How to Build an Organ" just aren't available, so the couple used their own ideas and imagination in creating the instrument. Miss Mason emphasized the fact that organs must be custom built. Each organ differs in that it is built to suit the size of the church or the acoustics of the building in which it is placed.

In earlier times, especially in 17th and 18th century Germany, organ builders worked right in the churches so that the tone could be determined.

Marilyn Mason is shown at the keyboard of the contemporary-styled instrument in her home in Ann Arbor, Michigan.

It took the couple two years to put the complex mechanism together. They spent the first year collecting parts and necessary equipment. Pipes were ordered from the Bier Company, located on the Rhine River in Germany.

The pipes range in size from 8 feet in length down to the size of a lead pencil. The pipes sit on a birch wind chest, and when a magnetized valve under each pipe is activated, it opens and allows the wind to enter the pipe.

The wiring was done by Marilyn Mason's husband, Dr. Richard K. Brown of the U-M College of Engineering. He says this was similar to connecting 500 doorbells! Erich Goldschmidt, organ technician at the U-M did the voicing and regulating of the pipes. The wood-working was done by the Fouser Organ Company of Birmingham, Michigan.

One would suspect that such an instrument would produce sounds equivalent to those of an organ in a large church, but such is not the case. The tones are soft and mellow, no louder than a piano actually.

The organ has seven ranks, with the following disposition:

MARILYN MASON RESIDENCE
Ann Arbor, Michigan

PEDAL

Subbass, 16 ft.
Gedeckt, 8 ft.
Principal, 4 ft.
Nachthorn, 2 ft.
Mixture, 3 ranks

GREAT

Gedeckt, 8 ft.
Principal, 4 ft.
Nachthorn, 2 ft.
Positiv-Great coupler

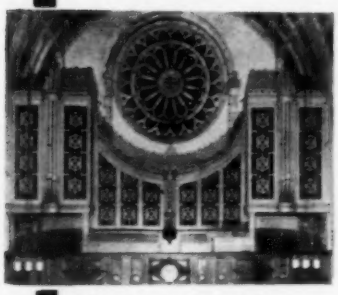
POSITIV

Quintadena, 8 ft.
Rohrflöte, 4 ft.
Mixture, 3 ranks

As TAO readers are aware, Marilyn Mason was the first American woman to play a concert in Westminster Abbey—the performance August 1, 1957 for the first International Congress of Organists (available on recordings from Mirrosonic Records). She also played recitals in Germany, Switzerland and Denmark in the summer of 1957.

Miss Mason has informed TAO that this project was an expediency as well as a type of luxury since she, as Assistant Professor of Organ at the University of Michigan, needed a practice instrument at home.

The couple's two-year-old son, Merritt Christian, who is named after Miss Mason's teacher, the late Palmer Christian, often climbs on the organ bench and "helps" his mother practice. TAO assumes this slight hazard to concentrated work is not unduly annoying to the artist for it most certainly does not show in her brilliant performances.



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(Erzähler, 16 ft., Ch.)
Principal, 8 ft., 44 pipes
(Gedeckt, 8 ft., Sw.)
(Violone, 8 ft., Gt.)
(Erzähler, 8 ft., Ch.)
(Fifteenth, 4 ft.)
(Nachthorn, 4 ft., Ch.)
Mixture, 3 ranks, 96 pipes
*Contra Fagotto, 32 ft.
Bombarde, 16 ft., 56 pipes
(Fagotto, 16 ft., Sw.)
(Trumpet, 8 ft.)
(Clarion, 4 ft.)
*=12 notes produced by electronic tone generator.

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Spitzflöte, 8 ft., 68 pipes
Octave, 4 ft., 68 pipes
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Super Octave, 2 ft., 61 pipes
Fourniture, 4 ranks, 244 pipes
Chimes, 25 tubes

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Lieblichgedeckt, 16 ft., 24 pipes
Geigen, 8 ft., 68 pipes
Hohlflöte, 8 ft., 68 pipes
Flauto Dolce, 8 ft., 68 pipes
Flute Celeste, 8 ft., 56 pipes
Viole de Gambe, 8 ft., 68 pipes
Viole Celeste, 8 ft., 56 pipes
Spitz Principal, 4 ft., 68 pipes
Rohrflöte, 4 ft., 68 pipes
Blockflöte, 2 ft., 68 pipes
Plein Jeu, 2-4 ranks, 204 pipes
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Clarion, 4 ft., 68 pipes
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Erzähler, 8 ft., 80 (16) pipes
Erzähler Celeste, 56 pipes
Nachthorn, 4 ft., 68 pipes
Prinzipal, 2 ft., 61 pipes
Larigot, 1 1/3 ft., 61 pipes
Sesquialtera, 2 ranks, 122 pipes
Cymbal, 3 ranks, 183 pipes
Krummhorn, 8 ft., 56 pipes
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SOLO (V)

Gamba, 8 ft., 73 pipes
Gamba Celeste, 8 ft., 73 pipes
Concert Flute, 4 ft., 73 pipes
Tuba, 8 ft., 73 pipes
English Horn, 8 ft., 73 pipes
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Musette	
Tambourin	
Prelude and Fugue in B minor	Bach
Prelude to the Sabbath Morning Torah Service	Milhaud
Two Folk-tune Preludes	Wright
Greensleeves	
Brother James' Air	
Choral in B minor	Franck
Dialogue on the Mixtures	Langlais
A Trumpet Minuet	Hollins
Adagio for Strings	Barber
Rondo for the Flute Stop	Rinck-Dickinson
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REVIEWS

RECITALS AND CONCERTS

WILLIAM SELF, St. Thomas Church, New York, March 17.

Concerto V in F Major	**Handel**
Chorale Prelude "Blessed Jesu, at Thy Word	**Bach**
Little Fugue in G minor	**Bach**
Gavotta	**Martini**
Short Prelude and Fugue in C Major	**Krebs**
Final (Symphony III)	**Widor**
Lied des Chrysanthemes	**Bonnet**
Choral in A minor	**Franck**

This recital, by the organist and master of the choir of St. Thomas Church, was the second of the March 1958 series. William Self is not an exhibitionist—his playing is serious, sober, reflective and scholarly in approach.

Registrationally, the program might by some be considered over-conservative, but this reporter noted that Self's now intimate knowledge of this fine organ's resources offered him a superb opportunity to create sounds which were acceptable and right on most counts.

The pedal lines were perfectly balanced with what was going on "upstairs." Only when a very full organ was called into use did contrapuntal lines become obscured. Aside from an occasional momentary lapse from a steady rhythmic pulse, Mr. Self's playing was well controlled.

The Handel Concerto which opened the recital was a good choice, and was plnyed with stateliness. The Bach chorale pre ude was played first in 4-part harmonization, then in canon-at-the-fifth, and the latter was interesting to follow.

Of special interest were the Widor movement, the progress of which is a clear portrait of this composer's personal idiom; and the utter charm which the recitalist brought to the Bonnet. This latter piece recalled its wider use in years gone by and made this reporter feel performers should recall this sort of thing more often.

The Franck A minor on the organ in St. Thomas Church can be a thrilling adventure. William Self adhered to the composer's requirements, to the architectonic structure, and gave the work power and dimension. R.B.

CHOIR OF CENTRAL PRESBYTERIAN CHURCH, New York City, Hugh Giles, conductor; Freda Davenport, soprano, Charles Wilson, organist, March 18.

A Choral Flourish	**Vaughan Williams**
Praise to Thee, Lord Jesus (St. Matthew Passion)	**Schütz**
Blessed is the Man	**Rachmaninoff**
Variations on "Weinen, klagen, sorgen, zagen"	**Liszt**
Stabat Mater	**Poulenc**

This reporter's busy schedule had not before offered the opportunity to hear this choir in concert performance. For the most part, the Rev. Hugh Giles has created a well disciplined adult mixed group of choralists of full bodied tone and good control. The tenor section is especially good. Aside from a few ragged entrances and attacks, this was an excellent evening of music, well sung, and intelligently interpreted by the conductor.

The Vaughan Williams was an excitingly brilliant opening work, and should be sung by more choirs more often. The Schütz is a lovely piece, which sounded well except for a slight bit of contrapuntal fuzziness. The Rachmaninoff motet is a magnificent work and the choir sounded wonderfully well, with good balance, and just enough of that sub-level Russian bass line.

Charles Wilson, a young student of Mr. Giles', did a most capable job indeed on the intracacies and complex technical demands of the Liszt Variations, which are based somewhat obscurely upon the "Crucifixus" from Bach's "Mass in B minor." He was in full and easy command of the instrument and showed a high degree of deftness. He gave full sway to a romantic interpretation that never left the bounds of good taste.

The Poulenc work brought forth scores into the hands of numerous persons in attendance, I noted. Frankly, I wish I had brought one along for this was my first hearing of this composition. I cannot admit that it is Poulenc's best effort, but nonetheless I did like it in many respects.

Choral demands are many and severe. There were times when harmonic structures were a complete puzzle but I shall not hold the choir to blame, knowing a bit as I do of the way Poulenc writes. There are moments when the composer certainly exemplifies a "passionate pilgrim," what with superlush harmonies and progressions almost Kostelanetz-ish in sound. Although this may not be my personal idea of the way a Stabat Mater should be written, it most certainly is an arresting work.

The conductor gave it a dynamic reading, and Charles Wilson did a very fine job as organ accompanist. Freda Davenport's solo singing was brilliantly lovely to hear. She has a fine voice and uses it excellently. R.B.

JEANNE DEMESSIEUX, Woolsey Hall, Yale University, New Haven, Connecticut, March 17.

Prelude and Fugue in D Major	**Bach**
Chorale: De Profundis	**Bach**
Concerto in A minor	**Vivaldi-Bach**
Pièce Héroique	**Franck**
Mouvement	**Berveiller**
Chorale Prelude: "Rorate"	**Demessieux**
Te Deum	**Demessieux**
Improvisation on a submitted theme	

Perhaps it is because New Haven has the only actual "music hall" in this state (unless one is to include Hartford's all-purpose Bushnell Hall with its less favorable acoustics) that international organists always seem to get a good reception here. Whatever the reason, there was a large and enthusiastic house on hand to hear Mlle. Demessieux perform, and the remarkable lady from France did not let them down.

Much has been said pro and con about the organ in Woolsey Hall. Possibly it lives up to the Yale man's boast of the "loudest organ in the country." Certainly it is not Baroque. Neither, however, is it "bad." Romantic in the tubby theatrical tradition, for it possesses brilliance equal to its weight, and extensive upperwork of a telling nature.

Whatever one's personal opinion of the instrument, there can be no doubt that Mlle. Demessieux understands it well, and handled it accordingly, never trying to force it to be something it was not. Because of this, many purists might condemn wholesale Bach on the program. Viewed in the light of the nature of the instrument and the background of the performer, however, there was much that was pleasing in this portion. The D Major Prelude, perhaps because of its grand character, left little to be desired. The Fugue, on the c her hand, was a bit too heavily registrated and speedily played to be really satisfying, though I confess that its execution left me somewhat in awe of this woman's fantastically clean and accurate technique and excellent rhythmic sense.

The De Profundis was interestingly registrated, but cold. Perhaps, as Schweitzer suggests, it is because their cultural and religious backgrounds are so different from Bach's that the French seem rarely able to put across the more spiritual of the Bach chorale preludes. With the Vivaldi Concerto, however, she was back on solid ground, and though her interpretation was again not the Baroque one, it was nonetheless exciting.

From the first note of the Franck, it was obvious that Mlle. Demessieux had at last reached her real element, and the writer cannot remember when she has heard such a pleasing performance of this frankly romantic war-horse. Here was 19th century French music unashamedly performed for what it is, and on an ideally suited instrument.

Perhaps it was well that an intermission separated the 19th and 20th centuries. The Berveille Mouvement, unlike some others of this composer's work, said what it had to say succinctly and interestingly, and is perhaps the most pleasing work I have yet heard from this composer, whom Mlle. Demessieux has so zealously introduced to this country. Towards the end, the composer suddenly breaks into an idiom which can only be described as jazz, and which here produces the same cold-shower effect that it does in his Epitaphe.

Mlle. Demessieux's own two compositions were of widely differing character, and being the traditional that I am, I preferred the meditative and well constructed Rorate.

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which, surprisingly, is a true chorale prelude, to the more abstract Te Deum, which seemed to contain too many rather liteless spots.

The improvisation was, as it often unhappily is, the dullest spot on the program. The theme submitted was the Gregorian chant Adoro te devote, which would seem an excellent vehicle. However, she did little with it, beginning with the usual meanderings over a solo melody, and building up to the inevitable climax replete with 64-foot stop and blazing reeds. At the conclusion, Mlle. Demessieux received a richly deserved and prolonged ovation, after which she returned for an encore, which turned out to be the inevitable French toccata.

A word should be said here about what might be called Mlle. Demessieux's "console presence." Rarely, if ever, does one observe a European artist indulging in the ridiculous console gyrations so dear to the hearts of certain American recitalists bent on attracting the rock-and-roll set, yet in my corner of the balcony I could see a number of people who were sitting on the edges of their seats, and even standing, just to watch an organist who could tear flawlessly through the most difficult manual-and-pedal passages almost literally without batting an eyelash, and wearing high heeled shoes at that (only other female organists will understand the import of this!). The sight of an organist sitting still and upright in the midst of a tumult of sound is to me more awe-inspiring than having to speculate on whether he or she is suffering from St. Vitus' dance or an epileptic seizure.

Barbara Owen

A CONCERT OF CHORAL MUSIC, St. Paul's Chapel, Columbia University, New York, March 23. Searle Wright, organist and conductor; Dale Peters, assistant organist; Patricia MacDonald, soprano; Carolyn Gillette, alto; John Sims, tenor; Charles Greene, bass.

Nunc dimittis	Friedell
Cantata No. 28—Aus tiefer noth schrei' ich zu dir	Bach
*Laudate Dominum	Jacob
Partita—Ach wie flüchtig, ach wie nichtig	Pepping
Missa Papae Marcelli	Palestrina
*An Oxford Requiem	Montgomery

*First American performance

Never did I ever suspect I would complain of the heat in a church or chapel during the winter or spring months in New York! With a temperature of about 108 in the shade, I suspect the performers were as uncomfortable as were those in the audience. One regrettable result was that people left in considerable numbers before the program was over. But to the music.

As usual Searle Wright's choristers were excellently disciplined; they accepted his every request with intelligence and alacrity. This season's bass section is perhaps the weakest and frequently sounded almost unpleasant, due, I think, to one or two particular voices with displeasing tone quality. Beyond this, the bass section is somewhat buried in back of the pulpit and does not balance with other sections at all times.

Wright's accompaniments continue to make me marvel. He gets far more out of this organ than anyone else I have yet heard. Dale Peters, who played the Pepping (which, by the way, was far too long for its purpose as "fill-in" music while the collection was being taken), did a mighty fine job with zillions of notes, great technical demands, and in music which is driving, dramatic, and somewhat tedious to listen to.

The Nunc dimittis by the late Harold Friedell is truly a beautifully worshipful and devotional canticle for unison (except in the Amen) voices and Searle Wright's interpretation and the choir's rendition left nothing to be desired. It was a most meaningful opening for this concert.

The Bach cantata was indeed well done. Of the four soloists, I liked all except the bass, athough I do not mean to imply that he was ungood: it was merely that I did not feel he quite stacked up with the other three, who were outstanding. Bach's projection of sadness is clearly identified in this work which regrettably is not heard often enough.

Gordon Jacob is probably known chiefly in this country as the arranger for the lovely Brother James' Air. This work, subtitled "A Song of Thanksgiving," begins rather dourly and darkly, but proceeds through to a much more brilliant kind of choral sound, in keeping with the text, taken from the Scriptures. The work is a complicated one, harmonically and chorally, with an accompaniment which demands much of an organist's resourcefulness and imagination—a commodity which Wright has in abundance. I would need more hearings of this piece before making any final decisions. It does have quite a bit of the lush harmonies evident in current English choral writing, plus considerable dissonance of a type.

The Palestrina Mass was given a very fine reading in which the conductor's pacing was geared to the reverberant qualities of the chapel so that contrapuntal lines remained clear and recognizable. This performance further emphasized for me that this is truly unaccompanied music, several noteworthy and eminent musicians to the contrary.

Bruce Montgomery's Oxford Requiem is another example of current trends in British choral writing. The music has been complicated to the extent that at times it almost becomes tortuous, and it frequently takes too long to say what it should—the text is often repeated so many times, and by the various voice parts, that textual recognition becomes a game—even though there are numerous points which rise to impelling heights of power, grandeur and excitement. Again, I would like more hearings ere saying more.

If I had any quarrel with this performance it would be that it was too long; but as Searle Wright told me, this choir has only about three times a season for a concert of this type so the result is that they are almost forced to do too much at any one time. Too, if the heat in the chapel had not been so brutal, I suspect many would have received far more from the music.

There is one thing that must be said—you can depend upon Searle Wright to bring to performance the unusual and the infrequently heard, and I for one welcome this privilege.

R. B.

GEORGE FAXON, Saint Thomas Church, New York, March 24.

Carnival Suite	Crandell
Scherzo Fantasia	McKinley
Toccata	Faxon
Fantasia No. 9 Aria—Allegro	Telemann
Sonata IV	Bach
Toccata and Fugue in D minor	Bach
Study in B minor	Schumann
Variations—"Weeping, Plaints, Sorrows, Fears"	Liszt
Musette	Ibert
Intermezzo, Symphony II	Dupré
Toccata, Suite, Opus 5	Duruflé

The recitals of George Faxon are always an event of major import, at least so far as this reporter is concerned. In his customarily keen sense of the unusual in program planning this was no exception. His great insight into the knowing use of an organ's resources, his basic wish to above all make music, were constantly in evidence, along with his phenomental technical prowess, flair and imagination.

The four movements of Robert Crandell's fascinating suite were given highly intriguing perceptions. Pulcinella was brilliant—Harlequin's Serenade utilized a deliciously pert solo reed in a saucy portrayal—the Lament of Columbina was an exquisite plaint—and the Clowns of Calabria bubbled with sparkling gaiety.

Carl McKinley's piece, new to me, was a constantly varying tonal palette, with much motion, rhythmic pulse resulting in a certain puckish fiendishness. Mrs. Faxon's French-style-based Toccata brought this idiom up to date in finest fashion a piece written in a highly personal idiom.

To open a recital with such a group is a departure in itself. In this instance it was a stroke of genius. The following Telemann-Bach group evidenced an entirely different approach to registration, color and dynamics, always in keeping stylistically. The Telemann Aria was as graceful, quiet and tranquil as the Allegro was gay and danceful, complete with Zimbelstern.

Both the Bach Sonata and familiar D minor Toccata and Fugue were given a slightly understated projection, albeit solidly played, which for this reviewer was welcome indeed.

The Schumann was like a subtly gentle and stately dance—one of the real high points of the evening. I do not happen to be very much of a Liszt enthusiast and must admit I cannot wax very eloquent over the extended complications of the piece Mr. Faxon chose for this performance. However, I will admit its several greatnesses and give the artist full credit for presenting us with

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a performance of great perception—a reading of sweeping drama, rife in contrasts of myriad hues and types—a virtuoso drama in which the artist made the most without departing from good taste.

Jacques Ibert's delightful Musette is, unfortunately, seldom heard—it should be more often. It was a perfect foil for what had been heard immediately preceding and was a moment of charming lightness. The infrequency of performance might also be said of the movement from the Dupré Symphonie, the deceptive opening section of which led into pyrotchnics, then returned to a delicately wrought final section.

The Duruflé Toccata is of course a perfect closing work for any recital—in the hands of a sufficiently skillful and adequate performer, that is. I feel that perhaps a slightly slower tempo than the incredibly furious one at which the artist presented this work would have helped to clarify the compositional complexities in this auditory environment.

George Faxon remains a giant among American virtuosi. To hear him is a musical experience not soon forgotten. R. B.

JEANNE DEMESSIEUX, Central Presbyterian Church, New York, March 25.

Overture, Cantata 29	**Bach**
Fantasie in G Major	**Bach**
Second Fantasie in F minor	**Mozart**
Basse et Dessus de Trompette	**Clérambault**
Prelude and Fugue on B A C H	**Liszt**
Choral Prelude "Attende Domine"	**Demessieux**
Te Deum	**Demessieux**
(First Performance in U.S.A.)	
Etude in Thirds, No. 2	**Demessieux**
Transport de joi d'une ame devant la gloire du Christ	**Messiaen**

The young, brilliant French artist who has been reported several times elsewhere in these columns gave a performance in New York which held to the incredible standards of technical excellence which she sets for herself, in both playing and composing. In all departments of recital giving, save perhaps one, Mlle. Demessieux is impeccable. Were I to find one fault, it would be that this program was not sufficiently relieved by music of a lighter character (which has nothing to do with inferiority), plus a certain warmness which could have been a bit more in evidence in interpretation.

The opening piece made a commanding demand on listeners' attention and was interpreted with stylistic integrity. The Bach Fantasie is practically never played in recital, for which I am not unduly surprised.

Mozart was given an architecturally powerful concept which held the interest throughout. The charm of the interpretation, as well as of the music itself, made the Clérambault especially welcome for it was one of the few light moments in the whole program.

The Liszt was given a thrilling reading which captured all the excitement the composer intended.

Mlle. Demessieux, as composer, is fascinating even though I suspect there are some who feel her thoughts are not yet so fully matured as to include "heart" as equally as "head" for that acceptability by the layman which, let us face it, must be included to some extent, at least, in composers' thinking, remarks to the contrary by a few contemporary writers notwithstanding.

The choral prelude was that, truly, and had strength of spirit. The Te Deum made excellent use of dissonance in a fabulously difficult piece. For the benefit of those not familiar with this composer's Etudes, the thirds in question are in the pedal! However, the élan and grace and effortlessness with which this piece was tossed off, left this reporter breathless with amazement.

In this instance, it took a Frenchwoman to interpret a Frenchman. Messiaen's Transports were a perfectly if slightly ear-shattering close to an exciting evening.

While I cannot in all truth state that French organists completely match numerous American colleagues in the art of "making music," I must of course admit readily that there are few if any who can match this charming young girl in sheer virtuosity. And this with unimpeachable deportment at the console, almost to the point of shyness—but a shyness with clearly defined authority.

Her performance was so electrifying that despite the printed request for no applause there was spontaneous hand-clapping at the mid-point intermission which could not be ignored. With this as cue, the applause at the recital's conclusion was quite deafening.

This program was well designed and a complete entity. I was therefore a bit annoyed that the usual improvisation demanded of French recitalists was tacked on to its end. Mlle. Demessieux attacked Searle Wright's interesting themes with care and imagination and made a fascinating work of art out of it; but I am inclined to go along with reviewer Arnatt, and others, that this "art" is something we could do without—at least for a few seasons. R. B.

PASSION ACCORDING TO JOHN—Johann Sebastian Bach. Church of the Incarnation, New York, March 20. Thomas Dunn, conductor.

A complete performance in German of this work is rarely attempted, even in a concert hall. We are most always subjected to abridged versions, usually with organ accompaniment or the addition of a few instrumentalists for the obbligato parts.

On this evening, however, the magnificence of baroque splendor was heard in a moving performance utilizing orchestra, soloists of the first rank, and the church choir of 23 voices. Yes, 23 choristers and an orchestra of 22 players providing that equality of forces which Bach held as ideal to create the unique blend of balance and contrast so characteristic of his music.

The result was a delight to the ear and refreshment to the soul as this dedicated group recreated the Passion story with exacting attention to every scholarly detail.

It was scholarship, however, as the service of music and the emotional and dramatic power of Bach's genius expressed anew the familiar events of the betrayal and crucifixion of our Lord.

The St. John Passion had its first performance on Good Friday, 1723 in St. Thomas Church, Leipzig. Its present form is the result of several revisions in the course of which the great **da capo** choruses at the beginning and end were added, yet retaining the Lutheran text of the Gospel for the part of the Evangelist. It has often been observed that the St. John Passion, in contrast with the St. Matthew, contains much more dramatic realism and conciseness. Certainly this was evident in this performance, for the story led swiftly from chorus to recitative to aria to chorale with a comprehension of the inherent mood of each single part.

Perhaps the most singularly important soloist in a Passion is the Evangelist for it is he who relates the story. Charles Bressler sang this pivotal role with an eloquence and sense of style rarely equalled. Donald Gramm as Jesus possessed equal devotion and restraint. Judith Raskin, Frank Porretta and Thomas Pyle, representing the congregation of believers, voiced their thoughts and emotions in arias of affecting beauty. Mr. Porretta's singing of the aria "Erwäge" was a high point of the evening. Russell Oberlin, the counter-tenor, always stylistically competent, was not in voice on this occasion, the high alto range being noticeably uncomfortable.

The orchestra, drawn from the ranks of professional New York musicians, provided expert accompaniment. Bach's exact scoring was complete in every detail, even to the use of two viola d'amore and a lute. Particular praise goes to Albert Fuller, harpsichordist. His dramatic realizations of the figured bass provided the required impetus to soloists and ensemble alike.

The choir showed exemplary vocal clarity; the German diction was flawless and the intricate polyphony lightly and flexibly sung, especially in the difficult **turba** choruses.

But the guiding spirit was the conductor. This occasion proved Thomas Dunn to be a highly gifted musician who has fully absorbed the spirit of baroque music. His devotion to the composer's intentions resulted in an unforgettable performance.

Leonard Raver

WALTER BLODGETT, Kresge Auditorium, Massachusetts Institute of Technology, Cambridge, March 12.

Toccata in F Major	**Buxtehude**
Chorale Preludes	**Buxtehude**
Praised be Thou, Jesus Christ	
From God shall naught divide me	
Praise God, ye Christians	
Prelude and Fugue in E minor	**Buxtehude**
Arioso	**Sowerby**
Variations on "Puer nobis nascitur"	**Sweelinck**
Sonate I	**Hindemith**
Magnificat in G minor	**Dandrieu**
Pieces in G Major	**Dandrieu**
Tierce in the tenor range	
Muzète	
Offertory	

After listening for several weeks to several fine organs of English tonal antecedents, of which there are many in greater Boston, it came as a distinct pleasure to hear again the Holtkamp in M.I.T.'s Kresge Auditorium after a lapse of several months. This time the recitalist was Walter Blodgett, known

HUGH PORTER

■

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CHRIST CHURCH, SHAKER HEIGHTS, OHIO

to be one of Cleveland's most active and vital musical personalities.

His quiet and scholarly demeanor put his audience at once in a receptive and attentive mood and an evening of distinctive musical enjoyment was had.

His basically legato manner of playing seemed strangely to induce in the hall a partial resonance that has always seemed to evade other players. Further, he employed discreet choruses that were in themselves luminous: in particular he made more use of the Positiv choruses, set off against the Great, than have other players recently. One of these choruses, built up from the Krummhorn as a basis, was unusually effective.

The Buxtehude F Major Toccata was therefore a very satisfactory bid for attention and an excellent springboard for three chorale preludes by the same composer, which followed. In one of these the solo was played on a small Great Principal, against a background of Swell flutes with 4-foot tone predominating—a simple scheme, but apt, and one in which the excellence of Holtkamp's voicing was inescapably apparent. The E minor Prelude and Fugue rounded off this Buxtehude group with more clear line drawing and neat articulation of tonal masses.

Sowerby's Arioso explored the numerically meager romantic resources of the Swell, but such as there are were given favorable opportunities, in several different combinations, to add new colors to this long reverie. I guess it sounded more Holtkamp than Sowerby, but to one listener, at least, this spelled gain rather than loss.

Sweelinck's variations on Puer nobis were more in the character of this particular program and led us naturally to the Hindemith sonata. Here everything was in order, though the registration differed from any I have heard before, being sometimes on a more robust scale, as in the last movement, in which the Great Trumpet was used, solo, where previously I have heard flute tone.

From this point, without intermission, we were taken resolutely into the realms of French art by the good offices of Dandrieu, whose Magnificat in G minor (six movements!) were laid before us like so many shining gems. Mr. Blodgett's ornamentions in particular were a model of expressive clarity. The composer's registration and tempo indications were given, on the program, in English. This doubtless was helpful to many young listeners present, whose attention throughout indicated complete absorption in the proceedings.

It was noticed that the French works had an incandescence that is not found in the music from more northern countries. This is something for us to mull over in preparation for Marilyn Mason's coming Kresge recital and Donald Willing's in May.

One further consideration on Walter Blodgett's style in performance: he has a way of inflecting the timing of the notes of a melody, or a passage, a tendency that commends itself as lending individuality and urgency in delivery. It is not overdone, but to my mind it comes close to becoming a mannerism at times. Still, this recital provided an evening of musical revelation of a high order, one which came close to resolving the dilemma of the curious Kresge acoustics, and one that renews our infatuation with Walter Holtkamp's exasperatingly striking instrument.

Allan Sly

NEW RECORDINGS

Charles Van Bronkhorst

E. POWER BIGGS, Aeolian-Skinner organ in Boston Symphony Hall, and Steinmeyer organ in Deutsches Museum, Munich, Germany. Columbia 12" l.p. ML-5199, $3.98.

Concerto for Organ and Chamber Orchestra — Hindemith

Sonata No. 7 in F major — Rheinberger

Once again we are indebted to E. Power Biggs for promoting a greater understanding and appreciation of two composers from the past and present whose works deserve more attention. The Hindemith Concerto, composed in 1928, features an orchestra of woodwinds and brasses (plus celli and basses but minus other strings) under the direction of Richard Burgin, and is basically a work for two wind choirs. Recorded in Boston's Symphony Hall, this seems the ideal way to get acquainted with Hindemith's music, for it needs repeated hearings for complete enjoyment and appreciation. In addition, few organ-orchestra situations afford a more adequate setting for the performance of such works. Messrs. Biggs and Burgin play with an authority that makes this recording definitive.

Few will deny that Rheinberger's music deserves to be better known: a recording such as this should help to acquaint music lovers with the composer as well as to interest organists in playing more of his music. The organ is a recent Steinmeyer located in Munich's Concert Hall of the Deutsches Museum. Here again, instrument, music and performer are completely compatible. Particularly enjoyable are portions of the first movement which feature the masterful Biggs staccato in left hand figuration; colorful tonal contrasts and smooth legato of the lovely Andante; and the brilliant Finale with its rollicking fugue and massive full-organ harmonies. Columbia is to be congratulated not only for superb recording, but for having the wisdom and courage to support such projects as this significant coupling of two previously unrecorded works.

E. POWER BIGGS, Boston Symphony Hall, with Eugene Ormandy and the Philadelphia Orchestra. Columbia 12" l.p. ML-5212, $3.98.

Symphony No. 3 in C minor — St.-Saens

Philadelphia's great orchestra traveled to Boston especially for this recording with Mr. Biggs and the Symphony Hall organ. All organists are surely familiar with this symphony which is becoming increasingly popular, thanks to a growing number of performances and recordings.

While I have always wondered at emphasis placed upon the relatively insignificant organ part (the organist is usually billed as soloist!), this does not in any way lessen basic appeal of the work. Here is music that touches the heart and warms the soul, music that grows in beauty and interest with each new hearing. Performed under such ideal conditions as afforded in this recording, St.-Saen's terrific climaxes (with organ in ample evidence) and contrasts are a joy to the ears. If you're looking for the best available recorded version, this is it.

EDWARD EIGENSCHENK, "French Music for the Organ"; organs in Rockefeller Memorial Chapel, St. Ita's Church, Second Presbyterian Church, Chicago. Bourdon 12" l.p. FK-1, $4.98 postpaid from Custom Recorded Specialties, 25 East Grove Street, Lombard, Illinois.

Prelude: Improvisation; Acclamations (Suite Medievale) — Langlais

Incantation for a Saint's Day — Langlais

Impromptu; Divertissement; Carillon in B Flat — Vierne

Sunrise; Song of the Grape-Gatherers; Song of the Wine Press; March (Hours of Burgundy) — Jacob

Prelude to "La Damoiselle elue" — Debussy-Choisnel

Four composers and three instruments are represented in this excellent record program by the well known Chicago organist and teacher, Edward Eigenschenk. All Langlais pieces are played on the 4-67 Wicks installed in St. Ita's in 1949; the 4-125 Skinner built for Rockefeller Chapel in 1928 is used for Vierne's Carillon and the Debussy prelude. Remaining works feature the 4-50 Austin (1917) rebuild of a 1904 Hutchings-Votey in Dr. Eigenschenk's own church.

This is one of those disks that a reviewer could rave about for pages and pages! The music is all worthy of attention, each instrument is of individual interest, and recording is superlative throughout. Dr. Eigenschenk takes full advantage of these assets by adding to them the essential insight, imagination and technical mastery to make each work a living musical experience. I don't know when I've enjoyed any one record more! This man knows how to play the organ convincingly and appealingly. Even the most reluctant average music lover would find it difficult to resist this artist's beautiful tone painting in the four movements from Jacob's Hours of Burgundy, especially Sunrise or Song of the Grape-Gatherers. I urge you to get this release if you're looking for something truly extraordinary in organ artistry and recording.

ANDRÉ MARCHAL, "The Art of André Marchal," Holtkamp organs in Kresge Auditorium and Chapel, M.I.T., Cambridge, Massachusetts. Three Unicorn 12" l.p.'s, $3.98 each.

Vol. 1, #1046, Music from Bach's Klavierübung, Part 3.

First side of this disk features the Prelude and Fugue in E Flat and Wir glauben all' an einen Gott played on the Kresge instrument. (See picture of Marchal at this organ in April TAO) Having read of the inherent acoustical problems, I was prepared for certain results in recording. Actually the organ probably comes through better on disks than when heard "in the flesh," but even so the sounds generally emphasize extreme highs and lows at the expense of that vital middle range, especially in passages of forte or full organ.

As for interpretation, my only complaint is with M. Marchal's treatment of the final fugue subject in the first work: he robs the sixteenth-notes in order to prolong the preceding eighth-note, thereby distorting the basic rhythm.

Side 2 is devoted to the Kyrie section of Bach's work, with Gregorian versions sung by Klaus Liepmann's M.I.T. Choir before each of the three larger organ elaborations. Then follow the small manual versions played on the Chapel organ, intimate fugal gems interpreted and recorded beautifully.

Volume 2, #1047, Masters of French Organ Music

Veni Creator — de Grigny

Chaconne in B minor — L. Couperin

Offertoire (Messe Solennele) — F. Couperin

Magnificat — Titelouze

Les Cloches — le Begue

Fond d'Orgue — Marchand

Noël — Daquin

For a survey of organ music from the era of Louis XIV (the so-called "grand century") this can't be beat. The lovely hymn Veni Creator is performed in traditional French manner, the M.I.T. Choir alternating with organ throughout its seven verses. To me this is the highlight among a truly outstanding collection of important French music, all played authoritatively and in good taste on the large Kresge instrument. M. Marchal makes the most of available color and contrast to keep the music continually interesting and vital. Again I feel that the predominant sound is too shrill and too heavy, devoid of real warmth in many instances.

Vol. 3, #1048, J. S. Bach and His Predecessors.

Partita: O Gott, du frommer Gott	Bach
Three Organ Chorales	Bach
Three Verses on the Te Deum	Anonymous
Variations on Mein junges Leben hat ein end	Sweelinck
Canzona	Gabrieli
Diferencias Sobre le Canto del Caballero	Cabezon
Prelude	Purcell
Fugue in C (Jig)	Buxtehude

Appropriately this entire program is played on the small Chapel organ. Side I is all Bach, the familiar Partita plus the Choral Preludes "Herzlich thut mich verlangen," "Es ist das Heil uns kommen her," and "Nun freut euch, liebe Christen g'mein." Acoustically the Chapel situation seems much better, judging from recorded results. Despite the limited resources (12 stops, no reeds), M. Marchal manages to keep his registration sufficiently varied, even in the Partita, for stimulating listening.

Summing up this entire project, I'd say that all three sets represent a first rate achievement in planning, artistry and recording. Certainly one must not overlook the wonderful album notes (including both organs' stoplists) by Klaus Liepmann nor the master engineering of Peter Bartok, both of which contributed immeasurably to the overall success of these disks.

Choral Music

David Hewlett

CHORAL SERVICES, INC., Fint Arts Building, 410 S. Michigan Ave., Chicago 5, Ill.

Anton Bruckner: THY YEARS WILL NEVER END, 5 pages, SAATTBB, 20¢.

Musically very thrilling, this short anthem, based on Hebrews 1: 10-12, requires a full and well-trained choir.

Millan Kaderavek: BENEDICTUS ES, DOMINE, 14 pages, SATB, accompanied, 30¢.

A well-worthwhile setting in the contemporary idiom of a canticle which is used so often in the Episcopal service (but of course usable in all denominations). An ambitious choir, thirsty for new material, should study the possibilities of this work.

Normand Lockwood: RETURN TO THE LORD, 4 pages, SATTB, accompanied, 20¢

Straightforward writing, with the text taken from the revised standard version. Eight bars unaccompanied singing are included.

Henry Purcell: LET MY PRAYER COME UP, 2 pages, SSATB, 20¢

A clean printing of the arrangement and adaptation of the Offertorium of the Coronation Service in 1902. Though short, this work requires a most capable choir.

Arthur Sullivan: YEA THOUGH I WALK, 6 pages, unaccompanied, SATB, 20¢.

A good clear printing of a Sullivan anthem bearing out the fact that Sullivan was much better off with Gilbert!

I should like to congratulate Choral Services for their clear printing on such fine paper.

CONCORDIA PUBLISHING HOUSE, 3558 S. Jefferson Ave., St. Louis 16, Mo.

Paul Bunjes: COMFORT YE MY PEOPLE, 11 pages, SATB, strings and organ, $1.

An extended chorale which may be performed with organ alone or organ with strings, based on "Freu dich sehr," found in the Geneva Psalter. This charming chorale would be simple to do and most telling with the addition of strings.

Hugo Gehrke: THREE LENTEN EASTER HYMNS, SSA, 3 pages, 20¢.

Llanfair as well as the other two hymn tunes lose much of their grandeur by being set to 3 part harmony for treble voices. Better sung in unison with good accompaniment.

Hans Leo Hassler: DOMINE DEUS, 4 pages, TTBB, unaccompanied, 20¢.

This motet should find its way into the libraries of the better than average choirs where shorter devotional anthems are needed. Its character is one of rejoicing.

H. Markworth: THREE HYMNS ARRANGED FOR SA, 3 pages, 20¢.

Childish arrangements for treble voices of three well-known hymn tunes—might well be avoided. How much better these tunes are when sung with good organ accompaniment and with four part harmony.

Christian Ritter: WE SING WITH REJOICING, 14 pages, SATB, soprano or tenor solo, accompanied, 60¢.

While totally unfamiliar with Christian Ritter's (1706) cantata, I find this suite of excerpted movements to be quite charming. The five movements include only one for choir, making preparation for use at Easter quite possible with a small but ambitious volunteer choir. The addition of two violins, cello, and cembalo will make this piece more telling.

WORLD LIBRARY OF SACRED MUSIC, 1846 Westwood Ave., Cincinnati 4, Ohio.

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music. Some of the many composers represented include Monteverdi, Sweelinck, Lotti, Hassler, Bach, Bruckner, Brahms and Wagenaar.

CANYON PRESS, INC., Box 351, Bloomfield, N. J.

Austin Lovelace: HYMN OF NATIONS, 3 pages, SAB, accompaniend, 20¢.

Very easy setting musically of a fellowship text in contemporary idiom.

SHAWNEE PRESS, INC., Delaware Water Gap, Pa.

Pietro Yon: Gesu Bambino (arr. Ringwald), 7 pages, SATB, 25¢.

It seems incredible to find rehashes of such inferior compositions being printed in 1957. If the work must be done, why not do it in its original form?

Roy Ringwald: PRAISE HIM, 103 pages, SAB, organ accompaniment, $2.25.

There has long been a need for a collection of simple but telling anthems for Protestant churches where lack of tenors makes it impossible to sing four part repertoire. Compositions by Palestrina, Samuel Wesley, Cantiones, and additional folk melodies have been carefully collected and arranged by Roy Ringwald. In this splendid collection are selections for the Liturgical Year and extras for Mother's Day, Labor Day, etc. I like the Palestrina piece which is an adaptation of the Gloria Patris from the Magnificat on the Third Tone. The use of echo choir from a distant part of the church would make this work most exciting. It would be fun to do and not difficult.

•

You, the Reader

TRACKER VS. ELECTRIC ACTION

TAO:

I have just received TAO for April. I have also just finished reading "You, the Reader." In this particular section one letter seemed to stand out as I read it and upon this I would like to say a few words.

How can anyone in this enlightened era say that rhythmic control by tracker action is "for the birds?" It may be possible to say that too much emphasis is placed upon the "feeling of tracker touch" and not enough upon the actual and tangible merits of tracker action.

First, let me cite a few of the very real differences between tracker and electro-pneumatic, or direct electric key action systems. I am sure that most people will agree with me when I say that there is no action which is faster than tracker action, and in reality there are very few electric actions which for all rhythmic purposes equal its speed.

Electro-pneumatic actions in general are terribly slow when compared with the tracker unless, of course, the wind pressure is high, as is the case with the Mighty Wurlitzer. Most concert and church organs, however, utilize much lower pressures making the action proportionately slower. Direct electric action comes very close to the speed of the tracker if it is well built, but does not quite attain its surety. The surety of the tracker action comes not only from its speed, but from the type of attack and release experienced in playing on the tracker keyboard.

Many musicians have said that this is psychological, and let it go at that. This, however, is only part of the story. I have played upon quite a few tracker actions, some that were well built and easy to play and some that have an extremely heavy touch weight compared with the modern electric action.

The crux of the matter seems to me to be the point of contact with the pallet or pipe valve, regardless of how the pallet is opened or closed, be it tracker or electric. On the modern electric keyboard there is usually no resistance to the touch when the contact is made. There are, however, "tracker touch" electric keyboards that may be able to overcome the problem.

The main problem in electric action with synthetic "tracker touch" is to synchronize the key resistance to the opening of the pallet. If this could be done the action would not only be equivalent to the tracker action, but better because advantages such as the movable console would be available.

If rhythm is sounded instantaneously as it is played upon the keys, rhythmic control is much easier than if there is even a slight lag in the action. Most persons, I think, will agree that there is no such lag in the tracker action.

In addition to this, the point of resistance is felt just as the note is sounded. It might therefore be said that one can "feel the pipes sound." This effect would be the same on an instantaneous electric action if there were key tension at the point of sound. This tension-and-sound relationship puts the player in supreme command of all types of rhythm.

It might be said that the player is put

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Organist and Director of Music
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Trinity Church, Boston
BOSTON UNIVERSITY

ahead of his rhythmic control; he has a keen perception of what is to follow as soon as the next tension of the key is felt, even before he has heard the note sound. If a theoretical tracker action in which no such key tension exists can be envisioned by the reader, I think it would be easily seen that regardless of the instantaneous response of this action the player would be in much the same circumstances as if he were at an electric keyboard.

When playing upon an electric keyboard where there is no tension at the point of electrical contact, the player can only guess that the contact has been made sometime between the instant when it has come to rest on the key bed in the "on" position. The player on such a keyboard also hears the pipe-sound somewhere in the above stated interval. He must depend upon this sound to guide his rhythmic accuracy, he must therefore listen much more carefully than the player at a tracker keyboard. Some might say this is good. I say: do not be deceived; good as this may seem for practice, it is bad for performance.

For instance in the playing of complex fugal passages it is not possible for the player to listen for each particular note and its duration. Is it not better if this can be felt through the touch, in addition to the listening that is possible?

I am perfectly aware of the fact that fine rhythmic control is possible on present electric actions. Organists who play electric keyboards make minute adjustments in touch to account for the feeling of delay in modern actions. To this I say: let every organist ask himself: should I have to adjust my rhythmic control to the organ in question, or should the builder have made an instrument which is capable of transmitting rhythm exactly and instantly from key to pipe? After all, is not that action best which puts the fewest difficulties between the player and his interpretation of the music at hand?

Frank C. Drews, Jr.
Middle Village, New York

TAO:

While I agree with Anne F. Byrne, there is one point to remember, that it is a refreshing change to play on keys that are not "soggy and spongy." I do not advocate using electronic instruments, BUT after my experience, I can quite see why so many churches are throwing out their pipe organs. When the builders prepare to service the organs they build, as they do in England, then we will see organs that will give good service. It is more important that the organ can be used on every occasion, than that it makes headlines when the specification is published.

Much has been written about the tracker organs in Europe, I would suggest that visiting organists try some of the small new tracker jobs that abound in Somerset, Devon, and Cornwall, England, built by Geo. Osmond & Co. Taunton. There are other good organs too. When organists insist on quiet actions then we may have fewer consoles that feel as though they will burst their seams, whenever a piston is used, and maybe they won't rattle like castanets, I know I'm asking for it, but I'd like to see consoles made as if they had been set out first on the drafting board, many are so "bitsy," and I won't apologize for saying so, they are either too massive (or clumsy) or skimpy.

By the way, does anyone want a good tracker organ built? I am not sure whether the enthusiasts cannot afford the "luxury," or whether they lack confidence to buy. There is much to be desired in the craftsmanship used in the present day American Organ, and it will not improve while the wages paid remain below other trades, there are too many persons passing into and out of the trade, too often. CHEAP LABOUR is expensive.

You may not wish to publish this, it will certainly not please many organ builders, but it is the truth. European craftsmen have been brought over here, but they do not always stay in the trade, when they find out how much better off they can be in other industries, or going into business for themselves.

However there is a great deal of genuine effort to do a good job, and to those who try, I doff my hat in all sincerity, and may controversies remain with us, like a good fan they keep the air from becoming stagnant, and organists awake.

C. J. Bennett
Kansas City, Kansas

TAO:

May I, for the first time, tell you how very much I enjoy and appreciate TAO, particularly for the objective of your reporting?

After reading the April issue, I would like to say "Amen" to Anne F. Byrne of Brooklyn for her down-to-earth remarks on tracker action, rhythmic control, registrations, etc. While I have a great respect for old tracker organs from both mechanical and musical standpoints, I agree with Miss Byrne when she says, "Give me a modern 20th century American organ . . . and that's the finest in-

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strument in the world, bar none."

Last year I took charge of dismantling, moving, and re-assembling a tracker organ, an experience which I enjoyed since it meant saving a fine old organ from the scrapheap. But to consider building NEW organs in this day and age with mechanical action is ludicrous. I have played and serviced both tracker and electro-pneumatic organs for a number of years, and while I regret the stupidity of many churches in scrapping perfectly good organs just because someone considers them "obsolete" with tracker action, neither would I want a new instrument built with anything but the best possible electric action.

As for the notion that pipes speak, blend, and do everything else better on a slider-and-pallet chest than on an electro-pneumatic chest, I cannot agree on the basis of a 22-rank Hook & Hastings organ of 1883 that was just completely modernized and rebuilt near my home. I can observe no difference whatever in the attack, tone, or "blend" of the pipes, except that the removal of 75 years' accumulation of dust from the pipes has worked wonders for the whole organ.

N. Richard Wilson
Chateaugay, N. Y.

GILMAN CHASE

TAO:

I was very sorry indeed to learn of the unexpected death of our mutual friend Gilman Chase. I was not even aware that he had been ill.

I remember with great pleasure his visit to England during the International Congress, and his almost naive pleasure in an ordinary London "pub."

Gil was a writer after my own heart. If he did not like something he said so in no uncertain terms. There were no uncertainties for him—maybe he was still young enough not to have them—fortunate Gil. But his judgment was pretty sound for all that. He will be missed by his readers on both sides of the Atlantic.

Laurence Swinyard
Editor, Musical Opinion and The Organ
London, England

TAO:

I have read with much enjoyment and edification Mr. Gilman Chase's series "Notes on Bach." I think it is very commendable that he puts forth some genuinely scholarly ideas in such a straight-forward and understandable manner. If this series of articles has been or is going to be published as a book I would certainly like to know about it. If not, I would like to have you send me the back issues containing articles I through VI in Mr. Chase's series.

James E. Hart
Des Moines, Iowa

■ As TAO informed reader Hart by letter, there is not now a plan to publish "Notes on Bach" in book form although a few publishers have expressed an interest in such a project.

Due to the heavy demand, TAO informed reader Hart that back copies containing chapters in this series are no longer available.

The Editor

TAO:

Just a short note of appreciation for your words on Gilman Chase on page 138 of the April issue.

How well you seem to have known him! Outwardly he did seem to be one of the "angry men" but he really was anything but that. He was kind and generous, with a very warm nature. Actually, he was a very fine scholar, but his scholarship did not destroy his very attractive human qualities.

I think that what often misled people was due to his idealism and passion for truth, which sometimes made him speak more frankly than some of the rest of us would do. But there was no personal rancor in his criticism.

And he was fun. It will be a long time before I forget a certain evening in the Hofbrau Haus in Munich listening to, and occasionally participating in, an interesting, and at times argumentative, discussion on the subject of Baroque ornamentation . . .

Julian R. Williams
Sewickley, Pennsylvania

TAO:

I certainly was shocked to read of Gilman Chase's passing when the April TAO came. He and I were in Oberlin conservatory at the same time, he being a freshman the year I was a senior, and even then he spoke his mind quite freely. While we have had no personal contact in the intervening years, I have always enjoyed reading of him and his work.

And now you have the necessary chore of closing the ranks around his position and filling his place . . .

William O. Tufts
Washington D. C.

Newsnotes

NOTICE—Information in this column is processed for publication in the order in which it is received. It appears in the first issue in which there is space available. Allow at least SIX weeks when sending in news items announcing events in advance.

CAPITAL UNIVERSITY

Capital University Chapel Choir Conductors' Guild annual anthem competition is open to all composers. Anthems should be

Leonard Raver
Church of All Angels
New York City

CHARLES SHAFFER
Organist
First Methodist Church
Santa Ana, California

Melville Smith
Director—Longy School of Music, Cambridge
Organist and Choir Director
First Church in Boston
Instructor in Organ
Wellesley College

Lauren B. Sykes
A.A.G.O., Ch.M.
First Methodist Church
Pacific Bible College
Portland, Oregon

William O. Tufts
Church of St. Stephen and The Incarnation
Washington, D. C.

CHARLES VAN BRONKHORST
Bidwell Memorial Presbyterian Church
Chico, California

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SAC.MUS.DOC., F.A.G.O.
THE PRESBYTERIAN CHURCH
WESTFIELD, NEW JERSEY
Faculty, School of Sacred Music, Union Theological Seminary, New York
Organist for "THE TELEPHONE HOUR"

W. WILLIAM WAGNER
Organist and Choirmaster
The Old Stone Church
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RECITALS INSTRUCTION

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St. John's Episcopal Church
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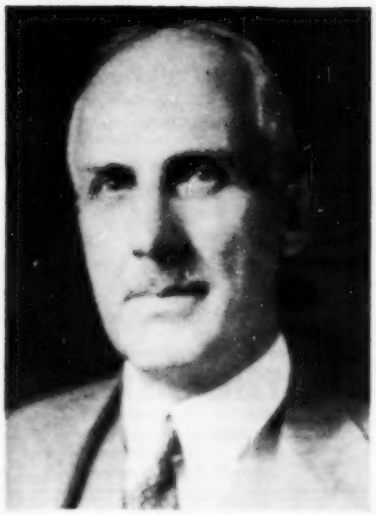

BASIL F. AUSTIN, 84,

Vice President of Austin Organs, Inc. until his retirement in 1936, died April 6 at his home in West Hartford, Conn. Born in Podington, England, he came to this country at the age of 19, settling in Detroit, and later coming to Hartford in 1900, to aid in the establishment of the Austin company.

One of his achievements was the elimination of all pneumatic work in organ consoles, which reduced their size and simultaneously supplied organists with a wide and easier control of the instrument.

He was active in the AOB and was a former director of the Hartford Special Machine Company for 16 years. He is survived by a son, Basil F. Austin, Secretary of Austin Organs, Inc., two daughters, a sister and seven grandchildren.

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suitable for average church choirs. Prize for the winning composition: $100. The contest closes September 1, 1958. For details write Everett W. Mehrley, Contest Chairman, Mees Conservatory of Music, Capital University, Columbus 9, Ohio.

PRIZE ANTHEM CONTEST

Under the auspices of the AGO, a prize of $150 has been offered by the H. W. Gray Co., Inc., to the composer of the best anthem for mixed voices submitted. The text, which must be in English, may be selected by the composer. There is no restriction as to difficulty but the work should not exceed 5 or 6 minutes in length.

Judges will be Philip James, chairman; Rowland W. Dunham and Richard Keys Biggs. The anthem will be published by the Gray firm on a royalty basis. The manuscript, signed with a nom de plume or motto and with the same inscription on the outside of a sealed envelope containing the composer's name and address must be sent directly to the American Guild of Organists, 630 Fifth Ave., New York 20, not later than January 1, 1959. Return postage must be enclosed.

SCHULMERICH SCHOOL OF CAMPANOLOGY

For the 10th consecutive year, Schulmerich Carillons, Inc. announces the opening of the 1958 Schulmerich School of Campanology, to be held at the Westminster Choir College, Princton, New Jersey. Opening session will be June 16 at 9:00 A.M., with sessions continuing through the evening of June 20.

This school, the only one of its kind in the world, consists of basic instruction in the playing of the modern carillon from the keyboard, as a solo instrument from a tower, or in conjunction with the organ for inside the church.

The faculty will include Dr. Alexander McCurdy of the Curtis Institute of Music, Philadelphia, and Westminster Choir College; James R. Lawson, Carilloneur of the Rockefeller Memorial Chapel, University of Chicago; and Robert Carwithen, Curtis Institute graduate.

WESTMINSTER CHOIR COLLEGE

At a special meeting of the Board of Trustees of the Westminster Choir College on April 23, a call was extended to Dr. Charles Howard Hopkins to become Dean of the College.

Dr. and Mrs. John Finley Williamson are retiring as of June 15 after a life time of leadership. Dr. Hopkins will succeed Dr. Rhea Williamson who has been the Dean of the College since its founding in 1926. Since 1950, Dr. Hopkins has been Dean of Stetson University, De Land, Florida.

UNION THEOLOGICAL SEMINARY

In a "Concert with Commentaries" on April 8, presented by the UTS School of

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Sacred Music, Mlle. Nadia Boulanger, assisted by the Seminary Choir, Elaine Brown, conductor, and the Madrigal Singers, lectured informally to an overflow crowd in the Social Hall.

Mlle. Boulanger commented on music performed by both choral groups. Her remarks centered around diction, dynamics, and the preparation of climaxes. She coached, in demonstration, the Madrigal Singers in tempo and interpretation of a group of early French madrigals. Her pungent remarks, along with a charming delivery, made of the evening a thoroughly delightful thing, which was evidenced clearly by the reactions of her large audience.

THIRD ANNUAL FESTIVAL OF RELIGIOUS MUSIC

On four Friday evenings at the regular Sabbath Eve Services, Reform Congregation Keneseth Israel, Elkins Park, Penna., presented major choral works, in addition to compositions of ritual music and Psalms for the Synagogue. On April 18, the Bach cantatas "Aus der Tiefe rufe ich" and "Gott ist mein König" were sung. April 25 offered the ritual and other sacred music of Salomone Rossi. May 2 presented the Sacred Service of Isadore Freed; and on May 9 Handel's oratorio "Saul" was heard.

Frederick Roye is organist and music director of Congregation Keneseth. He was assisted in these four programs by the Keneseth Israel Choir.

ALBANY CATHEDRAL CHOIR SCHOOL

The Cathedral of All Saints, Albany, N. Y. has announced the establishment of a day school for its choir boys. To be opened in September 1958, the school will at first offer grades 4 through 6 with grades 7 and 8 to be added in the following two years.

Headmaster will be Preston Rockholt, F.A.G.O., cathedral organist and choirmaster. The cathedral choir of men and boys has been maintained since its beginning in 1886 with the exception of 5 years after World War II.

UNIVERSITY OF REDLANDS

An accelerated program for music students has been developed at the University of Redlands. Qualified students who have finished their junior year in high school are admitted now for summer school study. They take a special course in theory which covers in the five weeks summer session the complete first semester of the freshman theory work. Along with this they study their applied music. At the end of their senior high school year they can come for their second summer session and complete the second semester of harmony work. This enables them to start in having completed the entire first year of harmony, plus a good start in applied music. Redlands is the first school on the west coast to adopt this pattern.

FIFTH ANNUAL CONTEMPORARY SACRED MUSIC FESTIVAL

Sponsored by the department of worship and arts of the southern California council of churches, Gordon Bachlund, director, presented on February 16 a performance featuring compositions of Roberta Bitgood, in Calvary Presbyterian Church, Riverside, California, where Dr. Bitgood is organist and director of music. Five choirs, four soloists, four directors, and four string players took part in a program which offered compositions by Dr. Bitgood ranging from works written between 1935 to as yet unpublished manuscripts, including an organ offertory, "On an Ancient Alleluia," written for this occasion.

SACRED MUSIC FESTIVAL

A concert co-sponsored by the Choral Conductors Guild of California and the Riverside San Bernadino Counties Chapter AGO was presented March 9 in Calvary Presbyterian Church, Riverside. The conductor was John Burke and the organist Roberta Bitgood. 17 choirs participated in this performance.

CHOIR TOUR

The 38-voice traveling choir of Pacific Bible College, Portland, Oregon, Lauren B. Sykes, conductor, began its annual tour on March 15, which covered some 2000 miles in Oregon, Washington, Idaho and British Columbia. A "retired" greyhound bus belonging to the college was the means of transportation. This year's choir has members from a dozen states and one from the Philippine Islands.

UNIVERSITY CHRISTIAN CHURCH,

Des Moines, Iowa, offered on Palm Sunday Schubert's Mass in G Major, sung by the chancel choir and accompanied by string orchestra. Russell Saunders, associate professor of organ and church music at Drake University was conductor.

A recital in this church by Heinrich Fleischer, on February 16, who played on the Holtkamp organ installed in 1957, was sponsored by the church and the Central Iowa Chapter AGO. On February 17, Fleischer gave a master class on Bach literature to 40 organists from Drake University and the AGO chapter.

Recitalists

NOTE—Recital programs are processed for publication in the order in which they are received. They appear in the first issue thereafter in which there is available space.

RICHARD T. GORE, dedicatory recital, Casavant organ, First Presbyterian Church, Hillsdale, Michigan, December 15:

Bach: Toccata and Fugue in D minor
d'Aquin: Noel No. 10
Pachelbel: From heaven high
Bach: Rejoice, beloved Christians
Mendelssohn: Sonata 3
Franck: Heroic Piece
Brahms: Variations on Lo, How a Rose
Guilmant: Pastorale (Sonata 1)
Sowerby: Comes Autumn Time
Haydn: Prelude to Winter (The Seasons)
Bingham: Spring (Harmonies of Florence)
Karg-Elert: Reed-grown Waters
Tournemire: Offertory; Clameurs et Choral
Gore: Canonic Toccata; Coventry Carol
Mulet: Thou art the rock

FRED HOWARD PARKER, First Presbyterian Church, Columbia, South Carolina, November 24:

Palestrina: Adoremus te
Buxtehude: Fugue in C
Bach: Come, Saviour of the Gentiles
Langlais: Mode in E minor
Oldroyd: Prelude 2 (Three Liturgical Preludes)
Purvis: Little Clocks; Adoration

Mr. Parker was assisted by the choirs of the First Presbyterian Church and Columbia College.

ST. PAUL'S CHAPEL, COLUMBIA UNIVERSITY, New York, Noon Recital Series

DALE PETERS, January 7:

Sessions: Chorale Prelude 3
Peeters: Elegie
Bach: Prelude and Fugue in C Major
Pachelbel: Three Magnificat Fugues
Sweelinck: Fantasia on ut, re, mi, fa, sol, la

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Central Methodist, Lansing

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Riverside California

Donald Coats
ST. JAMES' CHURCH
Madison Ave. at 71st St., New York City

Paul H. Eickmeyer
M.Mus., A.A.G.O.
St. Paul's Episcopal Church
Lansing, Michigan

Robert Elmore
CENTRAL MORAVIAN CHURCH
Bethlehem

CHARLES K. FINNEY
Ph. D., F. A. G. O.
Houghton College, Houghton, N. Y.
First Presbyterian Church, Bradford, Pa.

Norman Z. Fisher
M. S. M.
Organist and Choirmaster
First Presbyterian Church
Shreveport, Louisiana

JOSEPH W. CLOKEY
ORGANIST — COMPOSER
Box 86 — San Dimas — California

MARGUERITE HAVEY

SEARLE WRIGHT, January 9:
Bach: In dir ist Freude; Das alte Jahr vergangen ist
Widor: Moderato, Andante sostenuto (Symphonie Gothique)
Bingham: Roulade
Roberts: Fantasy on God rest ye merry

JOHN HUSTON, January 14:
Sammartini: Allegro vivace
Bach: Schmücke dich, o liebe Seele
Franck: Pièce Héroique
Vierne: Clair de lune
Widor: Final (Symphony 6)

ALBERT RUSSELL, January 16:
Mozart: Fantasia in F minor
Elmore: Rhythmic Suite

DALE PETERS, January 21:
Scheidt: Variations on Vater unser in Himmelreich
Mendelssohn: Sonata 6
David: Partita on Vater unser im Himmelreich

LEONARD RAVER, January 23:
Krebs: Two Chorale Preludes for Oboe and Organ
Mozart: Adagio and Rondo
Bingham: Sonata for Organ (1957) (first performance)

HERBERT BURTIS, and Elizabeth Kohl, soprano, January 28:
Mozart: Exsultate Jubilate
Bach: French Suite 4 in E Flat
Debussy: Air de Lia (L'Enfant Prodique)

SEARLE WRIGHT, January 30:
Purcell: Voluntary on Old Hundredth
Bridge: Suite for Organ
Gibbons: A Fancy; Fantasia
Whitlock: Carol; Exultemus

LAUREN B. SYKES played the dedicatory recital January 12 on the new Wicks organ in The Holladay Park Church of God, Portland, Oregon:
Bach: Now thank we all our God
Handel: Suite for a Musical Clock
Bach: Toccata and Fugue in D minor
Berlioz: Serenade to the Madonna
Brahms: A lovely Rose is blooming
Schumann: Sketch in C
Wolff: Flourish for an Occasion
Vaughan Williams: Rhosymedre
Van Hulse: Joyeux Noel
Widor: Toccata (Symphony 5)

LUTHER T. SPAYDE, Swinney Conservatory of Music, Central College, Fayette, Mo., January 12:
Buxtehude: Te Deum laudamus; O Lord, to me, poor sinner
Lully: Air tendre
d'Andrieu: The Fifers
Bach: Passacaglia
Handel: Prelude, Air, Gigue (Suite for a Musical Clock)
Mendelssohn: Sonata 6
Wesley: Gavotte
Whitlock: Canzona (Sonata in C minor)
Langlais: Nazard (Suite Francaise)
Russell: Bells of Ste. Anne de Beaupré
Elmore: Pavane (Rhythmic Suite)
Widor: Toccata (Symphony 5)

JACK RUHL, with the Fort Wayne Philharmonic Sinfonietta, Igor Buketoff, conductor, and the choirs of First Presbyterian and Forest Park Methodist Churches, First Presbyterian Church, Fort Wayne, Indiana, November 11:
Bach: All glory to the Lord (from cantata 129) (chorus, orchestra, organ)
Handel: Concerto 4 (organ, orchestra)
Vaughan Williams: All hail the power of Jesus' Name (chorus, orchestra, organ)
Mozart: Two Sonatas (organ, orchestra)
Parker: Scherzo
Dupré: Prelude and Fugue in G minor
Vaughan Williams: Old Hundredth Psalm Tune (chorus, orchestra, organ)

ROBERT BAKER, First Presbyterian Church, Fort Wayne, Indiana, January 14:
Handel: Concerto 1
Buxtehude: Chaconne in E minor
Rameau: Two Ritournelles
Bach: Prelude and Fugue in B minor
Milhaud: Prelude to the Sabbath Morning Torah Service
Wright: Two Folk-tune Preludes
Greensleeves
Brother James' Air
Franck: Choral in B minor
Langlais: Dialogue on the Mixtures
Hollins: Trumpet Minuet
Barber: Adagio for Strings
Rinck: Rondo for the Flute Stop
Jongen: Toccata in D flat Major

BACH FESTIVAL, Second Presbyterian Church, Kansas City, Mo., William W. Lemonds, musical director

January 26:
Prelude and Fugue in G Major
Short Preludes and Fugues in G Major and D minor
Advent and Christmas Sections (Orgelbüchlein)
Fantasia and Fugue in A minor
Organists: Jack Ralston, Janice Leonard, Graham Cook, Marilyn Gentile

March 2:
Toccata, Adagio and Fugue in C
Short Preludes and Fugues in G minor and E Major
Passion and Easter Section (Orgelbüchlein)
Fantasia in C Major
Organists: Jack Ralston, Dorothy Higgins, Jack McCoy, Wilma Wood

March 23:
Short Preludes and Fugues in B flat Major and A minor
Pentecost, Word of God, Songs of Faith, Confession, Salvation, Christian Life and Trust (Orgelbüchlein)
Toccata in F Major
Organists: Janice Leonard, Jack Ralston, Emily Arendt, Luther Crocker, Olga Weins

May 4:
Kyrie, Gott, heiliger Geist
Moderato (Vivaldi Concerto in A minor)
Sleepers, wake!
From God naught shall divide me
Short Prelude and Fugue in E minor
Adagio (Sonata 1)
Short Prelude and Fugue in C Major
Fantasia and Fugue in G minor

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LIESE PFEIFFER, St. George's Church, Schenectady, N. Y., December 24:

Dubois: Toccata
Bach: Vom Himmel hoch; Wachet auf
Marcello: Heavens declare the Glory of God
Corelli: Christmas Pastorale
Handel: Suite
Brahms: A lovely Rose is blooming
Edgerton: Veni Emmanuel
Dandrieu: Fifers
Yon: Gesu Bambino
Buxtehude: Fugue
Franck: Pastorale

ROBERT CRONE, assisted by Jean Cassady, soprano; Sidney Harth and Teresa Harth, violinists, and Grace Whitney, 'cello, St. Leonard's Church, Louisville, Kentucky, January 12:

A Program of Catholic Church Music

Rosenmüller: Church Sonata No 1 in G minor (2 violins, cello and organ)
Cavazzoni: Kyrie, Organ Mass "Cunctipotens Genitor": Kyrie, Christe, Kyrie, Mass IV, Liber
Frescobaldi: Elevation, Organ Mass "Cunctipotens Genitor"
Albioni: Trio Sonata No. 3 in A Major (2 violins, cello and organ)
DuMage: Grand Jeu
Couperin: Benedictus
Dandrieu: Suite from an Offertoire and a Magnificat
Mozart: Sonata for Organ and Strings in G
Nieland: Offertory (Wedding Music); Communion (Suite for Low Mass)
Crone: Three Songs for Nuptial Low Mass (soprano, organ and strings)
de Klerk: Paraphrase, "Jesu corona Virginum"
Corelli: Trio Sonata for Strings and Organ in D Major

ANDREA TOTH, Strong Auditorium, University of Rochester, Rochester, N. Y., January 19:

Bach: O Gott, du frommer Gott; O Lamm Gottes unschuldig; Nut freut euch, lieben Christen g'mein; Fantasia and Fugue in G minor
Dupré: I am black but comely
Franck: Pièce Héroique

DAVID CRAIGHEAD, The Chapel, First Presbyterian Church, Buffalo, N. Y. January 14:

Bach: Pastoral Suite; Prelude and Fugue in D Major
Frescobaldi: Toccata per l'Elevazione
Soler: Concerto 3 in G Major
Micheelsen: Orgelkonzert über die weise "Es sungen drei Engel"
Read: Three Preludes on Old Southern Hymns
Franck: Pastorale
Duruflé: Toccata (Suite, Op. 5)

FREDERIC ERETT, assisted by the Sacramento State College Brass Ensemble, First Baptist Church, Sacramento, Calif., February 3:

Couperin: Chaconne (organ and brasses)
Bach: Sheep may safely graze; Come, sweet death; Allegro (Sonata 1)
Lockwood: Concerto for Organ and Brasses
Peeters: Lift up your hearts; Song of the Desert
Lemare: Valse lente
Clokey: Bell Prelude

Personals

ROBERT BAKER

Played recitals in May in Seattle, Portland, San Francisco and Long Beach. Following his recital at the AGO convention in Houston in June, he will play a recital and conduct master classes at Drake University in Des Moines, Iowa on June 30, July 1 and 2.

ALEXANDER SCHREINER

Spring recitals were played in Los Angeles, Claremont and Bakersfield, Calif., Bend, Ore., Alberta and Victoria, B. C. At the Victoria date he played the dedicatory recital on the new organ in Christ Church Cathedral. He will play on September 28 for the dedication of the new organ in Goodrich Memorial Chapel, Albion College (Michigan).

CATHARINE CROZIER

During April played two recitals in Minneapolis on the new Casavant organ in Christ Lutheran Church; recitals and master classes in Topeka, Kans., and Des Moines, Iowa; and a recital in Lakeville, Conn. From June 9 to 13 Miss Crozier and Dr. Gleason will conduct an organ workshop at MacMurray College, Jacksonville, Ill., with a recital there on June 10. She will be heard at the AGO convention in Houston.

MARILYN MASON

Will be on the faculty of the University of Michigan Summer Session. She will play recitals at Central Washington College of Education, Ellensburg July 8, and at Western Washington College of Education, Bellingham July 9. On August 26 she will play a recital at the convention of the Canadian College of Organists in Ottawa, Ontario.

WILLIAM ENGLE, 78,

Died January 6, 1958 at his home in West Hartford, Conn. He had been associated with Austin Organs, Inc. since 1900 when as a voicer of flue pipes he first entered the organ field, rising to the foremanship of the flue pipe voicing department.

Since 1936 he was Assistant Secretary and a Director of the Austin company. "A prodigious worker, he always manifested a keen interest in the affairs of the firm and an eagerness to promote its progress to the limit of his ability. His amazing activities continued until just a few months prior to his death.

"His kindly presence has been keenly missed by his associates in the firm and by his wide circle of friends and acquaintances among organists and other musicians of the Hartford area." So wrote Mr. Percival Stark, Vice President and Treasurer of Austin Organs, Inc., to TAO.

RICHARD ELLSASSER

The John Hays Hammond Museum, Gloucester, Mass., in cooperation with Ellasser Enterprises of Hollywood, Calif. announces a series of four summer recitals to be played by Richard Ellsasser, following his series at the Museum last year. Performances are scheduled for the Tuesday evenings of July 29, August 5, 12 and 19 at 8:30 pm. Tickets are available through the Museum office at $2.75 for a single performance or $10 for a season ticket. Programs will be announced at a later date.

MGM Records has just released the first solo Bach album recorded by Ellsasser. The disk includes the Toccata and Fugue in D minor, Fugue a la Gigue, Concerto IV, Trio in C minor, and Sheep May Safely Graze.

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